TWENTY-EIGHT PAGES.

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JOSEPH HART AND CARRIE DE MAR.

THE MATINEE GIRL

"THAT'S all spoof," says Francis Wilson. "I was only spoofing."

"Spoof," as the comedian with the eccentric legs uses the word, is liable to succeed "Piffle" and "Pish Tush" and all the other deprecating and lightly disposing words.

The hero of The Mountain Climber has lied about his feats in scaling dizzy heights. There have been no feats nobler than a ball at the Moulin Rouge or a supper at Maxim's. Paris not Switzerland, grisettes not Alps, have known him, and when he admits his errors to a friend and the friend asks in consternation, "But those mountains you have climbed," he answers, "That was spoof. I was only spoofing." The word resembles blowing a soap bubble and is significant of that which is inconsiderable, inconsequent, less than nothing. "Spoof" is zero with a dash of iniquity. It so admirably describes and disposes of s many things that the Rialtan has adopted it, and his vocabulary is richer by a comprehensive word.

Has Millie Miller talked hazily through her pompadour over the lobster at a refreshment palace at midnight, she dismisses it to wondering Johnnie Backstairs next day with "Spoof! I was only spoofing."

Or has Johnnie Backstairs, looking at life through champagne bubbles, grown rash and proposed marriage, he replies to the breach of promise lawyer's letter, "That was all spoof. I was only spoofing."

The defense of the man who promised to stop drinking, the man who vowed to give his wife an allowance, the man who pledged himself to be the angel of a company, the man who has smoked his last cigar, the man who will never trust another woman, and the actor who will never brag again is "Spoof!"

The woman who had sworn never to run another bill, the fat woman who had eschewed sweets, the thin woman who had abandoned sours, the woman who had promised "never to see him again, never," the woman who had said that she was willing to tell her age, the actress who had left the stage forever, all these, when accused of inconsistency, may answer, "Spoof! I was only spoofing."

Lawrance D'Orsay's elegant outlines of the time of The Earl of Pawtucket have disappeared, lost in layer upon layer of adipose tissue. He has grown distinctly fat, which reminds me that my masseuse says: "You can easily get rid of thirty fat, but forty fat is difficult." Better bant hard, Mr. D'Orsay, Aw!

George Clarke's is the triumphant work in The Embassy Ball. His characterization of the shrewd Senator from Oregon who married his typewriter is what we will remember longest and most pleasantly of that play, which might better have been called Who'll Have Him? A Rumpus About a Bicycle, The Girl Who Wrote a Book, or a half dozen other things than its present title, if titles convey anything of a story. A lugged in line refers to some one who is going to an Embassy ball, but no one sees it, no one even hears the revelry by night. The title is better than the play, but bears no other relationship than superiority to it. Rose Hubbard is pretty enough to create the illusion that some one may love her. We never like to be in doubt about this little detail, and if a girl isn't pretty we demand that she make up prettily. The cerebral quality is never lacking in Forrest Robinson's work, which seems to me always excellent, but he has been happier in more earnest roles than that of the susceptible father who wants his daughter to marry so that he himself may take a new spouse, a role we see too frequently on life's stage to greatly enjoy it on the mimic boards.

Otis Skinner is just now enjoying quite another kind of glory than that won by his priest role in The Duel. His daughter, Cornelia Skinner, is not so new as to be precisely a novelty, she being of the more or less discreet and undoubtedly observant age of six, but no role in his repertoire is quite so agreeable to him as that of the domestic bill in which he is cast as the father of Cornelia Skinner. "The Latch String," Mr. Skinner's home at Bryn Mawr, is hard by "Rose Cottage," where live Jessie Wilcox Smith, Elizabeth Shippen Green, and Violet Oakley, the trio of successful women illustrators. Presumably the young women, who work all day in their barn-transformed studio, are interested in the dramatic star, but to their minds he figures as merely the father of Cornelia. Little Miss Skinner has the unique privilege, the run of their studios, at all hours and in all moods. She is, indeed, a valuable critic, for when she has looked upon a nearly finished drawing, uncertain whether it be a horse or a "fine lady," they know the sketch must be redrawn. When the small star of the Skinner household announced that she was going to the barber's next day to be shorn because the roots and the ends of her hair were of inharmonious shades, Miss Jessie Wilcox Smith said:

"Poor little one! A tragedy of childhood. I'll go with you and help you to bear up."

Her impressions of the ordeal appeared on a recent cover of *Collier's*, in which a protesting youngster is being shorn against her will, and the youngster is Miss Cornelia Skinner. She may appear in others of the series of the sorrows of the little ones, which Miss Smith has named "The Tragedies of Childhood," and which her hirsute woes inspired.

Thomas Q. Seabrooke fell from the high estate of a bank clerk to that of the stage. Being seized by the stage obsession he invested all his savings of nine years as a bank clerk in a Summer stock company, and at the end of an anemic season his savings had melted into nothingness, but he had accumulated mountains of experience. He made his debut as Bertie Cecil in one of the many dramatizations of Under Two Flags.

"I tell you I was a real actor at that time," he says. "The day after my debut I had the pleasure of reading that I was the very worst actor that had ever been seen in Westerly, R. I., the place where the crime occurred. But I didn't believe what the critics said any more than Bill Brady believes them now. I was such a real actor and acted so hard that I chewed up the scenery and dragged myself around the stage. I wouldn't walk or be seen on the street with two former associates of mine who had so little regard for the high aims of art as to do a song and dance act. They were distinctly not in my class. Ah! I was ambitious in those days. If an unwary highwayman had held me up he would have found Romeo and Juliet in one pocket and Othello in the other, but nary a nickel."

A correspondent who subscribes himself "Sancho Pansa" writes:

In the current number of THE MIRROR you, in commenting upon Miss Cahill's experience in Baltimore, refer to the horse that drew her carriage as "Rosinante." Now, as one who reveres the memory of the noble animal who so worthily bore that name, I arise to shield from wicked gibes and odious comparisons the noble steed upon whose back the Immortal Knight of the Sorrowful Visage was wont to ride.

The word "Rosin," let me tell you, is a good Spanish word, and describes that type of horse which we call skate, or, to be more explicit, broken down. Now this Quixote knew, and remembering also how a breath can make a knight, he did with a breath his Rosin rehabilatate; for mark you, rosin it was "ante." Note the delicate reference to its former state. Considerate Quixote! When thy steed is named let it not be thought of as a horse, but as the idealization of a condition with an idea affixed. The horse which Miss Cahill hired was not, and could not be, a Rosinante, but is and must be a Rosin still.

Trusting you will pardon my warmth, remembering its cause, I beg to remain, one of your most attentive readers.

All right, Sancho. Ride your Rosinante at will. And there are a camel or two at Barnum and Bailey's this week.

Jake Tannenbaum, whom they sometimes call the John Stetson of the South, has a tongue tipped with the same preparation Wilton Lackaye uses when he goes into the conversational arena.

Jules Murry recently asked his advice about handling a star whose light has been dimmed.

"I don't know why you ask my advice," returned Jake, "but if I had him I would put him out in The Ham Tree on royalty."

A little bird who crossed his claw on his heart to prove his veracity told me this story about Max Bimberger. Max is a close rival of Oscar Hammerstein's in the matter of theatre building and an exceedingly busy man.

While running a stock company at the Yorkville Theatre he entrusted the management to a young man who selected the plays and rehearsed them.

A week before Lent Max thrust an unfamiliar face in at the office door and said: "What are you going to put on for Holy Week? I just met a fellow on Broadway who said we'd make more money by closing the house that week."

"I've already arranged to put on Camille."

Max frowned dubiously. "I don't know about that. I think we're taking long chances by putting on those new plays."

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MRS. GILBERT'S WILL.

In her will dated Dec. 6, 1900, Mrs. Ann Jane Gilbert made twenty-eight bequests, twenty-seven of them being to old personal friends. The residue of the estate goes to her nephew, Thomas Hartley, who will receive approximately $20,000. Among the private bequests are gifts to numerous players with whom she had been associated during her long career. Ada Rehan is the recipient of a small velvet bag with the contents. Annie Russell receives a silver card case and chain. Charles Frohman becomes possessor of the parlor clock which Mrs. Gilbert had used for twenty-five years and which was a gift from Augustin Daly. George Fawcett was given a copy of "Hans Brinker," and his wife, Percy Haswell, was remembered with three books of newspaper clippings. Article twenty-second read: "To John Drew I give and bequeath the book with red covers, presented to me by the Blashfields on Jan. 5, 1900." Charles Richman has as a personal memento a silver taper box with "Grandma" engraved on it. Mrs. Gilbert's niece, Anne Jane Fidy, received all her furs, wearing apparel and laces, together with her watch and chain. Her godchild, Clare MacDowell, a niece of Melbourne MacDowell, received her diamond earrings and a breastpin.

Mrs. Gilbert remembered both the Players' Club and the Actors' Fund. To the former she gave a framed testimonial and a set of books, the loving cup presented to her by the members of Charles Frohman's company on the celebration of her seventy-eighth birthday and the silver tea set presented to her at the same time. Her bequest to the Actors' Fund was specified in the twenty-ninth article of the will, as follows: "I give and bequeath to the Actors' Home now being established under the care of the Actors' Fund my album and photographs, my black ebony easel and all that it contains, such books as I may mark with its name, and two pictures, 'Reading the Play' and 'Augustin Daly.'"

MUSIC PRODUCED ELECTRICALLY.

The Electrical World of last week contained an article on the new musical invention of Dr. Thaddeus Cahill, of Holyoke, Mass. Dr. Cahill's invention consists of producing musical sounds by means of varied electrical currents passing through telephone receivers. The instrument is a piano keyboard operating switches in the circuits of alternators of different frequencies, and the "music" produced is heard only in the telephone receivers placed in the circuit. It is the plan of the inventor to establish central stations and to furnish music to subscribers just as telephone service is supplied. A test of the system will be made in New York in a short time. Telharmony is the name given to the invention.

BROOKLYN ACADEMY AWAITS CASH.

The letting of the contract for the construction of the new million-dollar Academy of Music in Brooklyn has been indefinitely postponed owing to the fact that only $750,000 has been subscribed. The Building Committee is opposed to starting any work on the structure until the remaining $250,000 has been raised. If the money is not forthcoming within a few months it may be decided to put up a less imposing building than the plans provide for.

PARIS.

The Awakening—Le Coup d'Aile—Youth at the Odeon—Death of Gaillard.

(Special Correspondence of The Mirror.)

PARIS, March 8.

At the Comédie Française Le Reveil (The Awakening), by Paul Hervieu, the well-known author of Le Dédale, La loi l'Homme, etc., has met with great favor. It is not only interesting but also points a moral, which praise can be accorded to precious few French plays of the modern school. The "awakening" in this instance refers to a woman's conscience; her maternal instincts awakening at the right moment save her from taking a step that would have meant disgrace for herself and innocent daughter.

To give a brief sketch of the play: Prince Grégoire has been dethroned from some insignificant principality or other situated somewhere in the Balkan district, but his friends have worked up sentiments favorable to his son. This son, Prince Jean, does not, however, share his father's ambition in regard to politics and is spending his time in Paris according to his inclination. Just at present we find him deep in love with the beautiful Madame Thérèse de Mégée, who, though married and mother of a grown daughter, returns his affection. Consequently Prince Grégoire, upon coming to Paris in order to induce his son to accept the crown which the people are in the mood to offer him, finds the task harder than he had expected. Prince Jean flatly refuses to obey. He cares little to become monarch of a country whose traditions show that few of its rulers ever died a natural death. Enraged beyond measure Prince Grégoire gives his son two days to think the matter over, hoping that he may yet come to his senses. But Thérèse de Mégée has assisted, unseen, at this interview. She realizes that to leave for the Balkans means probable death for Jean. On the spur of the moment her somewhat lukewarm feelings for the prince change to passionate love, and with the words, "I want you to live!" she throws herself into his arms. As was to be expected, Jean gallantly replies, "I will—if you love me. Be mine, or I shall leave Paris." Forgetting all her former scruples, Thérèse promises to meet him at his luxuriously appointed bachelor quarters in a house at Passy.

In the next act we find her there, true to her promise; but it is not Jean whom she meets—at least not in the manner expected—for Fate has decreed otherwise. By accident Prince Grégoire had made an appointment with his confidential agent, a man named Siméon Keff, to meet at this house in order to devise ways and means for overcoming his son's resistance. To their surprise they find roses in profusion everywhere and are informed by the old woman in charge of the house that Prince Jean is expecting his lady love. Prince Grégoire's active brain immediately conceives a plot which he imparts to Keff, who is to carry it out. Upon her arrival Thérèse is warmly greeted by the prince—Jean, of course—but hardly has she laid aside her wraps when noises are heard at the door. Jean goes to ascertain the cause of the commotion, but scarcely has he opened the door when he is seized and dragged off. One last cry of despair reaches the ear of Thérèse, who is beside herself with terror. A few moments later Keff enters the room and informs her that Jean has been murdered by some fellow countrymen for having been unfaithful to their cause. In despair she pleads to be granted one last look at her dead lover, but Keff (for good reasons) is obdurate. He points out to her the expediency of leaving the house as quickly and as quietly as possible, in order that her reputation may not suffer. Madame de Mégée leaves, overwhelmed with emotion. As soon as she has gone Prince Jean is liberated by his father, and told that being considered dead by Thérèse she is bound soon to forget him, and that nothing remains for him but to accept the crown and take possession of his kingdom. A violent scene between the two men ensues, ending with Jean telling his father that he "hates" him.

The last act depicts the return of Madame de Mégée to her home, where she is received with open arms by her husband and mother-in-law. They suppose that she has been away at some social function or other, from which she returns indisposed. Thérèse declares she is feeling too unwell to attend a big dinner to be given that evening by their friends the Farmonts, whereupon her daughter Rose, who is in love with young Farmont, throws herself sobbing into the arms of her mother and beseeches her to go for her sake. The mother-in-law gives Thérèse to understand that ugly rumors have commenced to circulate about her which will cause the breaking off of the match between Rose and young Farmont, unless she exerts herself to give them the démenti by appearing in public with her husband and daughter. Thérèse realizes her duty and shudders at the narrow escape she has had. She is getting ready for the party when Prince Jean is announced. A short but tense meeting takes place. Thérèse expresses her delight at seeing him alive, but adds: "Our dream is over. I have awakened to the fact that my passion for you was not my strongest feeling, that I could not live if I had to sacrifice home and family ties. Adieu." And they fervently press each other's hands. Thérèse withdraws and Prince Grégoire enters to lead his son away to become king after all.

The moral which the play points is obvious: An interruption at the right moment and many a woman might have been saved from taking the step which will irrevocably ruin her life.

All parts were in excellent hands. Madame Bartel as Thérèse, Mounet-Sully as Prince Grégoire, M. Le Bargy as Prince Jean, Paul Mounet as Keff made an ensemble as near perfection as can be.

At Antoine's a new play by M. Français de Curel, Le Coup d'Aile (The Flap of a Wing) was performed, being strongly applauded by some and as vehemently denounced by others. It is significant that Guitry, who was at first full of enthusiasm concerning this piece, afterward changed his mind and refused to take hold of it. Of course it was given a fine interpretation under Antoine's management, but it remains a peculiar play in many respects. While possessing some strong situations it is at times long-winded and uninteresting, a long discussion regarding the national colors and the duty which every man owes to them being particularly tiresome and altogether superfluous, for a brave colonel who in a few simple words gives his opinion really expresses the sum and substance of the whole.

It was confidently expected that Mlle. Henriette Roggers, of the Vaudeville, would join the Comédie Française. She richly deserved the distinction, but underhand influences, petty jealousies, etc., were evidently directed against her, for it is announced all of a sudden that Mlle. Berthe Cerny has been chosen, also of the Vaudeville, to play the part of "grandes coquettes" at the venerable house of Molière.

At the Châtelet a magnificent representation of Les quatre rents coups du diable, a fairy extravaganza, was given with many new scenic effects which will insure a good run. One illusion, "the review of a hundred thousand soldiers" by means of a moving panorama, was so cleverly manipulated as to call forth tremendous applause.

André Picard scored a success at the Odéon with his comedy in three acts, Jeunesse (Youth). It portrays the passion of a man past middle age for a slip of a girl whom his loyal wife has taken into their home to brighten it with her youth. At first his passion is reciprocated, but when the wife indignantly heaps reproaches upon the girl, Mauricette, the latter throws herself upon the mercy of a young physician who loves her; by marrying him she secures another home. After a lapse of six months, during which he has been critically ill, Dautran, the lady-killer, seeks a meeting with Mauricette, whom he still adores, in order to learn from her own lips whether or not he has lost her affection forever. And they stand face to face, the aged lover and the girl—no longer a girl and innocent, but a woman who has tasted of the fruit of knowledge. The longer she looks at him the more she wonders at her former infatuation, and when, finally blinded by passion, he demands the supreme proof of her love, she shrinks from him in fear and abhorrence. Dautran realizes that his days as lady-killer are over. But his faithful wife takes him back into her arms as a mother would a child—little as he deserves her mercy!

M. Tarride played the rôle of Dautran in a most convincing manner vis-à-vis to charming Marthe Régnier as Mauricette. Madame Dux was the personification of sweet, forgiving wifehood.

Gaillard, good old Gaillard, for many, many years the prompter at the Comédie, is dead—by his own hands! Some time since on account of mental derangements he had been placed in a sanitarium, from which he was dismissed a couple of months ago. He seemed to be himself again, and was very anxious to regain his old position as prompter. But it was not deemed safe to reinstate him, a blow which he could not bear up against. He was simply homesick for his "shell," as the prompter's box is called, and when he became convinced that he would never again occupy it he preferred not to live!

PARIS PARTOUT.

REFLECTIONS.

G. Garvil Gilmaine has been for six weeks in the Massachusetts General Hospital, Boston, preparing to undergo an operation for stricture of the œsophagus, a rare thing, the results of which are problematical. Mr. Gilmaine during his time at the hospital, has received many courtesies from traveling managers and actors, for which he is very grateful. In regard to a report that he has been playing in The Price of Love in the West, Mr. Gilmaine says this is error. He has played but one week since he closed his Summer season as "master of amusements" at the Stockton Hotel, Cape May, N. J., and that was in Boston, where he appeared as Pontius Pilate in The Holy City. He is looking forward hopefully to the regaining of his health for next season, when if circumstances permit he will put out The Price of Love with an elaborate production.

Francheé N. Fish and Helene Patrick, both members of The Rajah of Bhong company, were married at Natchez, Miss., on March 5. The bride is a resident of Rockford, Ill., and she and her husband are spending their honeymoon in that city.

The title of the new opera by John Philip Sousa and Harry B. Smith has been changed again from King for a Day to The Free Lance, the original title.

"Panhandle Pete," a comic supplement character of one of the New York Sunday papers, has been dramatised by Willard Holcomb, with lyrics by Edward Laska and music by Samuel Lehman. It will be produced in Atlantic City in August.

Robert Edeson has signed contracts to continue under the management of Henry B. Harris for five years longer.

Effie Gillette and W. I. Clark replaced Mr. and Mrs. H. V. Noble with the Fenberg Stock company (Eastern).

Frank G. Parry, special representative of the Interstate Amusement company, and Zoa Matthews, known in vaudeville as the Yankee Doodle Girl, were married at Dallas, Tex., last week by the Rev. J. Frank Smith.

Mrs. Walter Law (Mabel Van Buren), of The Pretty Peggy company, was taken ill at Guelph, Ont., recently and was out of the cast for several days. The careful attention of the manager of the King Edward Hotel and his family enabled her to recover sufficiently to rejoin the company at St. Catherine.

The Empire Stock company closed its season at Columbus, O., on March 10.

W. J. Demming and Frank Camp joined the Vaughan-Glaser Stock company at Cleveland, O., on March 12.

William F. Connor has secured the English rights to The Prince Chap and will produce the comedy in London and later in the English provinces.

A benefit will be given at the Broadway Theatre on April 19 for the New York Home for Destitute Crippled Children.

Frank McKee has renewed his lease of the Savoy Theatre for a term of five years. He has a provisional agreement with James K. Hackett for considerable time next season.

Nathan L. Mintz, president of the United American Realty Company, has announced that a new theatre will be built in East New York at an early date. The location has not been disclosed.

Caroline Pearce joined The Clay Baker March 10, to replace Emily Lorraine.

Louis Robie, manager of Robie's Knickerbocker Burlesquers, is critically ill at the Jefferson Hotel, St. Louis, Mo., with a complication of pneumonia and rheumatism.

It is rumored that arrangements have been completed for a Théâtre Française in New York, and the lease of the house will be signed soon.

The Trancoso Trail has been rewritten under the direction of Mrs. De Mille and will probably be produced in the near future.

Fannie McIntyre, formerly leading woman of the Forepaugh Stock company at Philadelphia was robbed of her purse, containing a sum of money and several keys, last week.

Mrs. Henry Scott, of The Clay Baker company, after a trip to New York will visit friends at Pittsburgh, Pa.

The prima donna role in The Gingerbread Man has been assumed by Harriet Burt, in the absence of Helen Bertram, who came East on account of the death of E. J. Morgan.

Harry Scott, who has been with William V. Mong's The Clay Baker company since its initial opening last August, will be located at his old home, Cleveland, O., during the Summer.

Charles E. Blaney has a new melodrama, entitled Old Isaacs from the Bowery, which will be presented at Blaney's Theatre, Newark, early in April. Harry First will have the leading role.

Joseph A. Mitchell, Harry Scott's comedian partner, will Summer in Cleveland, O.

Helen Whitman recently gave a reading at a musicale held in the Baptist Church of Port Chester, N. Y. Miss Whitman made a decided hit and received a number of encores.

Mrs. H. M. Scott is visiting Mr. Scott's brother, Charles J. Scott, manager of the Union Club, Pittsburgh, Pa.

Marion Shirley, who plays Madge in In Old Kentucky, fainted three times during the performance at Philadelphia on last Tuesday, and was taken to her hotel seriously ill.

At a meeting of the Theatrical Managers' Billposting Corporation, held last Thursday, it was decided to begin operations on May 1.

Louis De Lang, at one time leading actor with Fay Templeton and author of The Little Host, Sweet Anne Page, and of several burlesques, was found dead in his room in New York city on March 13, with his throat cut. It is believed that he killed himself in a fit of despondency.

The mother of Robert Hilliard died on March 14 at her home, in Englewood, N. J. Mr. Hilliard was out of the cast of The Girl of the Golden West Thursday night.

The Shuberts have engaged for Cleveland Moffett's play, Money Talks, W. H. Thompson, Amber Lawlord, Eleanor Moretti, Melville Ellis, Doris Mitchell and Orme Caldara.

Halsey W. Aleshire, MIRROR correspondent at Huntington, W. Va., writes: "Hoyt's Comedy company was held up here by injunctions, practically forcing them to the wall. They had been pirating wholesale and were besieged on every side. Out of seven plays put on here the company was privileged to produce only two. The other five were all pirated."

James K. Hackett has arranged to present Edgar Selwyn's farce, It's All Your Fault, at the Savoy Theatre on April 2, following Mr. Hopkinson.

A farewell banquet in honor of Wilhelm Gericke, conductor of the Boston Symphony Orchestra, was given at Café Martin last Thursday evening. Walter Damrosch presided.

AMERICAN ACADEMY GRADUATION.

Speeches by Director Sargent, Otis Skinner, George Fawcett, and Others—The Exercises.

Graduating exercises of the American Academy of Dramatic Arts, founded in 1884, were held at the Empire Theatre on Thursday afternoon, March 15, before a large audience of alumni,

OTIS SKINNER.

friends and professional well-wishers, who braved the inclemency of the weather to start another class of aspirants on the race for professional prestige.

It was interesting to watch the faces of the students, to try to read in them something of theatric destiny, to speculate on the future of dramatic achievement and to wonder what roles these young men and women are to play in the artistic life of the next half century. No one can predict, no one can foretell Fate, especially the fate of an actor. The least among the students may be the foremost among his contemporaries a decade hence. Only one thing seems certain: Some of these scholars should be serviceable to the profession and the art they represent. The last word has not yet been spoken on the controversy between the old training of the stock companies and the new training of academic instruction. Years hence one may be able to judge; and from the results of just such graduations one must formulate conclusions. Indubitably the directors of the academy are earnest in their efforts. Certainly they are conferring a favor on the public by raising the standard of education received to enter the field at all, even in the impersonation of minor characters.

The principal guests of the occasion were Otis Skinner and George Fawcett; speeches were also made by Anna Warren Story, president of the alumni society; William Seymour, representing Charles Frohman; Alice Fischer, Catherine Grey, and William C. De Mille, representing the faculty. Clara Bloodgood, who was present, bowed but modestly declined to speak.

Mr. Sargent's Address.

Franklin Sargent, in opening the exercises, said:

"We meet to-day to wish God-speed to you young men and women of the graduating class of the academy, who have striven sincerely for two years to prepare yourselves for your chosen professions.

"Now I would like very much, and I know I voice all your thoughts, to express your appreciation of the efforts of your instructors in your behalf; but the modesty of my associates refuse me that privilege. I can say this: We have sought educational always rather than theatical results. The matter of teaching has reached beyond the mere question of mechanical expressions, the development of your reasoning and analytical powers; it has sought something far beyond that—the building of your character.

"There is no more important position than that of the teacher. There are no more important teachers of the day than the dramatic instructors. The time will come and is now in sight when in all educational organizations the faculties will be the fundamental part of the training and school. And may I add the belief that the further advance and uplifting of the theatre is not to be by and through the individual achievement of the public, but from the character of the actor himself?

"It has been a tradition, and a very fortunate one for the outgoing student, that the president and faculty of the academy shall invite one of the most representative artists of the stage each year to open the way that he has traveled so successfully and to give a right impression to you of the theatre as it stands. There is so much said that is derogatory to the theatre at the present day that I'm sure we wil eagerly listen to words of wisdom on that question.

"Who more represents our ideals from the standpoint of experience, of study, of inheritance than the scholar-artist, the gentleman present as our guest—Mr. Otis Skinner."

Otis Skinner Talks to the Graduates.

Mr. Skinner rose to acknowledge the introduction, and standing behind the table which occupied the center of the stage addressed the students colloquially. His remarks were savored with several amusing anecdotes of the old stock days when he played with Edwin Booth, illustrative of the defective staging of the times.

"The art of acting," said Mr. Skinner, "is the hardest, the most unsatisfactory and the most heartbreaking of all pursuits. Its success is a will-o'-the-wisp—when you think you have reached it you find suddenly that you haven't and the long struggle is ahead of you again. To most of you it will be very hard. To some of you, perhaps, it will be easy, and if you find it easy my advice to you is to become motormen and trained nurses, for there is no need for the actor who finds that there is nothing left for him to learn and there always will be a need for motormen and trained nurses.

"That the actor has grown, that the art of the theatre has grown we may as well acknowledge first as last. There are many who say that the days of great dramatic art and of great acting lie behind them. The cry is as old as humanity. I have no doubt but that you can trace it back to the times of Shakespeare, even to the days of Adam. I really fancy I can hear old Father Adam, before the pearly gates of his celestial paradise, when the worthy father of the race had grown old, say to his wife: 'Well, this country is all right,' and she replied: 'Yes, dear, but you know this is not the Garden of Eden!' It is pretty much on the idea of the tradition of 'the pies and doughnuts mother used to make.' They were very, very wonderful things, but really I think they never existed.

"Much is said of the old stock days. I'm not sure that that guild was so strong as we are wont to fancy it. The present time is subject to strict conditions of stage management that cause naturalness, and, with natural results, you have convincing results. The play then had practically no stage direction. If an author were allowed to sneak in and occupy a convenient corner he was fortunate. To-day he is there to say: 'I want this and I want that,' and it is gone over and over again until his meaning is given its full value. Before, the lines were spoken and caught up in a few chance rehearsals of the play.

"In the old days a noted tragedian or comedian came to the theatre with his repertoire of plays. In these plays the leading man, leading woman, heavy man and comedian were all supposed to furnish convincing and artistic performances, with a change of bill every night; it was largely an emotional, an inspirational effort.

"The result was often very brilliant. They were thrown on their own resources very largely and were often inspired by sheer necessity of the conditions. There would be moments of inspiration, and then long periods of extreme dullness.

"That which has been described as detrimental to the art of an actor, the long run of plays, is in reality one of the most beneficial things. The value of the long run lies in the actor's ability to investigate, study and improve with each performance the part he is playing. He must strive constantly to express the emotion of the part at each performance. If he drops back to the mere mechanics of his art he is lost. The Hamlet of Edwin Booth was not at first considered a great interpretation. Joseph Jefferson was an old man before his Rip Van Winkle was recognized as a perfect production."

George Fawcett Speaks.

George Fawcett, himself an alumnus of many years' standing, adopted a more hortatory style, extremely appropriate to the occasion. In his voice there was a splendid inspiration; in his manner there was all the open-hearted fraternity of the theatrical brotherhood. No man could have given the students a warmer welcome on their advent into professional life; no man could more truly have exemplified by his own personal uprightness and dignity his contention for the honor and glory of a dramatic ambition.

"To-day," began Mr. Fawcett, "a few of us are crossing the threshold. There is a rosy glow through this portal; expectancy, hope are uppermost. It is the beginning of careers, maybe humble, maybe transcendent, the beginning of a life work. It is serious—what more serious? And yet those of us who are on our way, or even near its end, can impart but little to those who are at the crossing. Buoyant hope is so rampant, youthful enthusiasm so enveloping that it sees nothing but a shining goal.

"The advice of a sage reverberates unheard; it is a law that we can impart but little to those who follow. If those who follow could be taught there would be no problem. If they knew they would falter. These people are fortified with the splendid force of youth, and there are no barriers for which they have anything but contempt, and this is as it should be. It would be unwise to discourage, but it would be wise for them to feel as keenly as possible the big responsibilities. They are fortunate in entering this work at a time when there is a glimmer of glory for its future. It appeals more day by day as a dignified calling. From the category of the useless and vagrant it has become a part of the education of a people. The educational factor is self-evident; it goes to the level of its audience. The audience that demands the best gets the best. We are apt to take ourselves too seriously and become a little peevish because some of our best art is not self-supporting. It will be in time. But now, with us, especially in a country seething with energy, with a people engrossed in its own affairs, dramatic art is looked upon as a diversion. The character of this diversion presents all phases from the vulgar and prurient to the fine and noble. It is what the public demands; however, the future is very hopeful. It is a characteristic of the American people to be dominant, and whereas it will be received with contempt from some, who believe only big art can come from certain places, yet there are some of us bold enough to believe these young people will see our country looked to for great art. It is a mistake to copy other nationalities, for their environment is different. It is a mistake to think nations of certain temperaments make the best actors. They do for their own environment. But we have the terrific vigor of our soil and a climate that energizes action, and we speak a language with its background of Anglo-Saxon. We do things differently. The best we do is indigenous to our conditions, and our conditions demand that they should be done originally, and our own art will come in our own way. There is nothing derogatory here to the dramatic art of other nationalities, but there is hardly an emotion, or a phase of emotion, that we do not treat differently. Our drama, too, is quickening; it is coming from the loins of our land and is knocking at the doors of foreign countries.

"There is no limit to the phases of character here. Problems close to us are arising, politically, socially, and there is such chaos among some of them that other nations are laughing; yet here, where they stir, erupt and produce much injustice, here must they evolve, here must they resolve themselves. It is our destiny. Already the dramatist has commenced to treat these. We are rich in possibilities for him; and the actor, too, will play his part. This is the trend. And also this American public, with all its foibles, has a contempt for the degenerate. The unclean and morbid drama is not for us. It has received scant encouragement.

"And as for your own art, the best has been demanded and will be demanded; it is in the air of endowed theatres. This city may be the only city in America, but this dominant American spirit will arise. Conditions are such now that you scatter your forces by travel. Centralization will happen and your home life will be possible. Fine actors will come, and you will sit in the temple of your work, which will be so sacred that only the voice of a master will dare to arise therein. So much for the necessity of your calling. Now for the dignity of it.

"There is an old Scotch saying which was, 'Come in here, my child, the show folks are coming!' Time out of mind actors have felt the whip of scorn. They were the Pariahs, the caste beneath contempt. These poor people who dared to drift to acting for a calling only wanted to romp close to Nature—and they suffered. Think of the great minds who were swept into its current. The mind most godlike of all times was an actor. So this hidden prejudice is inherited. But let me tell you that the man who sows, tills and reaps, the man who heals the ill, the man who works for men's good in the Christian world are only superior to those who work in the life of the arts.

"Commerce, beautiful in its abstract, the necessary vent for work of the human race; the law-making and science of government, beautiful in its abstract—all are debauched by the power generated within themselves.

"I cannot call to mind anything more pitiable than two men cunningly endeavoring to destroy each other in a barter. Our barbarian ancestors hacked each others' bodies. Now it is refined cruelty. It is a subtle poniard in the heart and brain. No profession is worthy which depends for its life upon the destruction of its species.

"'The survival of the fittest' is now the survival of the strongest; it should be the survival of the true. You can live your life, if you are wise, without destroying a single soul. If you are capable you can ennoble everything and every one you touch. You can coin something worth while from your brain. This *is* success. Success is not the power of money, not the emblazonry of name without truth. If you are not real, if you are not true, if you are not good you will work to no purpose. This stage reflects your mind, your soul. No one has ever been really great in any art unless he was good, unless he was real, unless he was true.

"But you must beware of the sting of so-called 'success.' It is almost as difficult to carry as adversity is to bear. If it comes early have double care, for it estops growth as nothing else.

"You are handicapped by a name which is assumed by every one who apes or gibbers before a footlight, and they come from every source. But you have ideals, you are after the best.

"Do not worry if you are outstripped by one who has some bizarre method or personality that appeals to an indifferent public. If you have truth for a background it will come out.

"You are in a work that demands the most complete equipment physically, the utmost distinction mentally; you must love that work; that love must not diminish, it must increase; as the years ripen it must not lapse; it must receive the best that is in you."

Other Speakers.

Alice Fischer, who was introduced by Mr. Sargent by an ingenuous confession that he had promised she should be exempt from speech-making, responded briefly to the continued applause by a few words of good cheer and encouragement. Being a graduate of the school herself she was especially able to appreciate what had already been done and how much more—how very much more—yet remained to be accomplished.

"I'm not going to make a speech after George Fawcett!" she exclaimed. "To tell the truth, I—I didn't know it was in him! If I had the 'key of happiness' which Mr. Sargent says I have, I surely wouldn't part with it. After all, there's only one don't—don't lose your enthusiasm. When I'm disappointed I say, 'Well, I got it that time!' then I get up again and go to work. And—if you ever get to be a star—don't get starry! You never know how long it's going to last!"

Mr. Seymour dwelt somewhat on his personal recollections of the older actors, and emphasized, reiterating a point that could not be emphasized too repeatedly, the value of work and the public respect due to the profession of acting. William C. De Mille, whom the president said was known to the faculty for his strong brain although the public knew him better by his strong heart, spoke a farewell to the scholars on behalf of their instructors. He said in part: "You have now reached a point where you must look to your seniors in the profession to complete your education. These diplomas don't mean that you are actors—yet. They mean that now, in our opinion, you're ready to begin the study of acting. Many actors in middle life, however, have never attained so much as that."

The Graduates.

The exercises closed with the presentation of diplomas to the twenty-four members of the graduating class, as follows: Edna Adams, Charleston, W. Va.; Frances Hare, Bismarck, N. D.; Florence Huntington, New York, N. Y.; Juanita La Lande, New Orleans, La.; Norrie Lamb, Philadelphia, Pa.; Lillian Newman, New York, N. Y.; Catharine Outhwaite, Chicago, Ill.; Louisa Reed, Las Vegas, N. M.; Suzanne Rowe, Boston, Mass.; Marguerite von Ruttenstein, Vienna, Austria; Grace Miller White, Ithaca, N. Y.; Margaret Wise, Philadelphia, Pa.; Helvyn Dirck Benson, New York, N. Y.; Joseph M. Bergin, Worcester, Mass.; John Lee Buckley, Baltimore, Md.; J. Homer Hunt, Lincoln, Neb.; Walter Ladd, Denver, Col.; William T. Levis, Beaver Falls, Pa.; Edward G. Longman, Brooklyn, N. Y.; Frank Lusk, New York, N. Y.; Forrest Orr, Dallas, Tex.; Frederick C. Patterson, London, Eng.; George K. Rolands, Odessa, Russia; Archibald Rosamond, Almonte, Ont., Can.

The David Belasco medal for technical skill was awarded to Edward G. Longman, of Brooklyn, N. Y.; the Mrs. Esther Herrman gold medal for earnestness and progress was awarded to Forrest H. Orr, of Dallas, Tex. Owing to the impossibility of deciding on any one student as being pre-eminent above his fellows for dramatic instinct, the David Belasco medal for dramatic ability was not awarded.

THE GILBERT SALE.

Monday and Tuesday, March 12 and 13, were the concluding days of the Gilbert sale at the Knickerbocker Art Galleries and many more professional people were present than at the sessions of the week previous. Among the stage folk who were on hand to bid in the effects of Mrs. Gilbert were Joe Weber, Lloyd Bingham, Robert Lorain, Charles Burnham, Ellis Jeffreys, Mrs. Charles Richman, Sadie Martinot, Mrs. De Wolfe Hopper, Clara Lipman, Henry Woodruff, Ethel Levey, Maurice Campbell, Nella Bergins and Francis Wilson. The articles for sale, as theretofore, were of a strictly personal nature and not essentially valuable as dramatic records—that is, with some few exceptions of photographs and letters. On Monday the auctioneer disposed of many ornaments and curios which Mrs. Gilbert had herself collected or received as tokens of affection. Sadie Martinot purchased for $18 a tortoiseshell lorgnette with Mrs. Gilbert's monogram in gold, said to be a gift from Ada Rehan, attached to a chain of amethyst beads and worn by the old actress while playing in A Royal Family. Lloyd Bingham again paid the highest price for any one article—$125 for a Louis XVI table, hand painted. He also gave $57 for a cardinal throne chair. The most interesting article sold on the final day was the "lucky skirt," which Mrs. Gilbert is said to have worn on all first nights and which Mr. Bingham obtained for only $3, since presumably good luck is not transferable. It was of plain black silk, neatly bound around the lower edge with mohair braid. Charles Burnham gave $31 for a gold chain, a present to "Grandma" from Annie Russell, which had attached a gold pencil holder from Orrin Johnson, a rabbit's foot from Augustin Daly, and a small basket and lucky stone from Mrs. Van Amringe.

JOSEPH HART AND CARRIE DE MAR.

Joseph Hart and Carrie De Mar, pictures of whom appear on the front page of this week's MIRROR, after several successful seasons in Foxy Grandpa have returned to vaudeville and are playing the principal houses in a new sketch by Mr. Hart, called The Other Fellow. Mr. Hart in addition to his work on the stage has engaged in managerial enterprises from time to time and is always on the lookout for anything that promises to add to the enjoyment of the playgoing public. He has been associated with William A. Brady in several productions, and during the coming Summer will devote his energies to devising entertainments to be given at the New York Theatre Roof Garden, in which he will be jointly interested with Mr. Brady. He has a number of novel ideas and hopes to give the New York public something really worth while in the way of Summer theatrical diversion. It is a task, but Mr. Hart has the energy and the brains to accomplish it if any one can. A portion of Mr. Hart's time is taken up with preparations for a musical comedy production in which he will feature Miss De Mar next season. She has established a wide popularity and Mr. Hart feels confident that she will score in the new offering.

HACKETT GETS FIELD'S THEATRE.

James K. Hackett has leased Lew Fields' Theatre for a period of five years, and will take possession on April 2, when Mr. Hopkinson will be moved from the Savoy Theatre to the Forty-second Street house. The name of the theatre will not be changed for the present. It is Mr. Hackett's plan to put on light opera, musical comedies and farces. Mr. Hopkinson will probably continue into the Summer and will be used to open the house in the Fall. Later The Little Stranger, now running in London, will be produced. Mr. Hackett's obligations to provide a certain number of plays for the Savoy will be kept. All productions at the newly acquired theatre will for the present be made in conjunction with Frank Curzon, of London, who entered into partnership with Mr. Hackett this year.

FUNERAL OF E. J. MORGAN.

The funeral of E. J. Morgan was held on Tuesday, March 13, in the Little Church Around the Corner at eleven o'clock in the morning. Rev. Dr. Houghton, pastor of the church, read the regular Episcopal ritual, including the interment service. There was no music, comparatively few people were present and the entire service was conducted as quietly as possible. The Lambs' Club, to which Mr. Morgan belonged, had charge, six members of the club acting as pallbearers—William Courtleigh, Guy Standing, Edwin Arden, William Pascoe, George Fawcett and Henry Woodruff. The floral tributes were notably beautiful. Mrs. Morgan (Helen Bertram) was accompanied by her daughter, Rosmaid Henley. The body was taken to Woodlawn Cemetery, where it was temporarily placed in a vault.

SOUTH AFRICA.

Wheeler and Smith Dissolve Partnership—Mrs. Langtry's Success—Vaudeville Prospers.

(*Special Correspondence of The Mirror.*)

JOHANNESBURG, Feb. 12.

Frank Wheeler and George Howard Smith have dissolved partnership by mutual consent, and are both en route for England in the same Union-Castle liner. Mr. Wheeler will stay only a few weeks in London, during which time he will secure the wardrobes, etc., for various plays, including The Spring Chicken, Little Michus, The Blue Moon, and The Catch of the Season. I understand that Mr. Smith will go from England to America and thence to Australia, and will probably organize a company to tour the latter continent.

T. B. Young has gone to Cape Town to look after the interests of the Wheeler firm, and J. Wyld has been installed as acting manager at His Majesty's Theatre, Johannesburg.

The Wheeler Edwardes No. 1 Gaiety company is paying its third visit to Johannesburg, and although they are presenting revivals of former successes the company appears to be as popular as ever with a certain section of local playgoers. From a musical viewpoint, Veronique was the biggest success of last season, so the management had good reasons for using it for the opening week of the present engagement. During the past fortnight San Toy has been the offering. It is about four years since this tuneful play was last presented in this city, and judging from the liberal patronage it was evident that the work had lost none of its charm and that the people here were anxious to renew acquaintanceship with the witty dialogue and the pleasing vocal score. Anna Hickisch is in splendid voice just now and scores heavily in the role of Sir Bingo's daughter, and the other artists who score notable successes are Daisie Wallace as Rhoda, Maude Thorne as San Toy, Victor Gouriet as Li, Myles Clifton as Sir Bingo, and Edmund Sherras as Captain Bobbie Preston. To-night and during the week a revival of Lady Madcap will be the attraction.

James Nelson and Pierre Cohen will reopen the Standard Theatre in the course of the next fortnight with, I understand, the powerful American musical comedy company recently organized in New York by Mr. Cohen for a tour of the principal South African towns. The Standard has been closed almost continuously for several months, and its reopening under the old management is being awaited with pleasurable anticipations by the entire playgoing community here.

Bloemfontein, the capital of the Orange River Colony, has a handsome theatre nearing completion. For several years this rising city has been visited by the biggest and best companies exploiting South Africa, but hitherto the only place available in which to show was the Town Hall, a building with a stage far too small to adequately present plays needing a lavish scenic equipment or a large acting company. The new theatre, which is called the Grand, will be opened Feb. 19 by the renowned D'Oyly Carte No. 1 company, for so many years the recognized leading touring comic opera organization of Great Britain, which is now touring the world with the ever-popular Gilbert and Sullivan works. The Grand Theatre is said to be one of the most up-to-date playhouses in the sub-continent and it fills a much needed want in Bloemfontein.

Mrs. Langtry closed a very successful two weeks' season at the Pretoria Opera House Feb. 2, and then made the long and wearisome journey of 1,040 miles by rail to Cape Town. The Langtry tour thus far has been a magnificent success, and there are weighty indications that prosperity will continue to its end. The "Jersey Lily" sails for England immediately after the close of her Cape Town engagement, and thence proceeds to your side to fulfill vaudeville bookings.

A farcical comedy company coming to this country from London under Wheeler auspices will open at Cape Town either late in March or early in April. The repertoire will include such recent London successes as The Beauty and the Barge, The Freedom of Suzanne, Billy's Little Love Affair, and Mr. Hopkinson. I also learn that Frank Wheeler is arranging for the visit of another Moody-Manners Opera company next year.

Leonard Rayne's Dramatic company is at present holding the boards at Scott's Theatre, Pieter Maritzburg, Natal.

Splendid business is being done at the Empire Palace of Varieties, and looking at the company engaged and the general attractiveness of the programme its popularity is not a matter for wonder. The complexion of prosperity which this emporium wears is easily to be accounted for, because the liberality of the catering must impress everybody. The feature acts in the current bill are those of the Borellis, operatic vocalists and instrumentalists; Sam Mayo, one of London's foremost comedians; Apollo, the renowned Scottish athlete and jiu-jitsu expert, and Lillie Soutter, character comedienne. Apollo's demonstrations of the Japanese system of self-defence have created a profound sensation here, and several local wrestlers have nightly tried conclusions with the professor, anxious to win the reward of $50 offered by Apollo to any man whom he fails to defeat within fifteen minutes. Other popular turns are provided by the Bensons, a clever and hard-working singing and dancing duo; Nina Martino, French chanteuse; Mlle. Nadji, hand-balancer and contortionist; De Vere and Kenwick, American comedy duo; Jack Lane, Yorkshire rustic, and Stella Stanley, comedienne.

On Monday evening next another new company opens at the Empire, including the Brothers Horne, one of the best known of English comedy boxing acts; the Strolling Players, singers and instrumentalists; Brothers De Wynne, European novelty equilibrists and acrobats; May Evans, character comedienne, and Walter Emerson, eccentric comedian.

Theatrical business at Cape Town is very unsatisfactory and the patronage at the Tivoli is so bad that the management has been forced to lower the prices of admission. If business does not improve within the next few weeks Mr. Hyman will close the house and take the company on a tour embracing such towns as Port Elizabeth, Pretoria, and Durban.

Aubrey Hyman has returned from his visit to Europe and America, where he has been searching for novelties for the Empire circuit of South African vaudeville theatres.

The New Johannesburg Empire will be opened on or about May 1. The celebrated London star, Ada Reeve, will be the headliner, receiving nearly $1,600 per week for her services. The Dotherty Sisters, old favorites here, will also be featured with the opening company.

Johannesburg is covered with American lithos booming the wonders of Fillis' startling aggregation of American attractions for the tour of 1906. Speedy, the high diver; McDermott, the balloonist, and the Zeno Jordan and Zeno Trouse have created sensations in all the towns that the circus has thus far visited, and will no doubt duplicate their successes here. The show opens on Friday next.

It is the intention of Frank Fillis to erect a permanent exhibition building in Johannesburg. Operations will be commenced, I understand, very shortly.

J. M. DOBINSON.

A STATUE OF JEFFERSON.

Arrangements are being made for the erection of a monument in Central Park to perpetuate the memory of Joseph Jefferson. James S. Morrissey, who has been promoting the scheme, said:

"As the result of conferences with Stanford White, the architect, William Frederick MacMonnies has been appointed the sculptor. The statue will represent Mr. Jefferson in the character of Rip Van Winkle, life size, wrought of bronze and mounted on a pedestal of granite. The cost of the work will be $50,000.

"The committee includes Stanford White, John D. Crimmins, W. Bourke Cockran, Frank Tilford, John H. Starin, Edward Lauterbach, Heinrich Conried, Walter Damrosch, Francis Wilson, Thomas Hamilton, and Eugene M. O'Neill. The Lincoln Trust Company has consented to act as treasurer."

IN OTHER CITIES.

SAN FRANCISCO.

At the Grand Opera House 5-12 The Sleeping Beauty and the Beast did a big business. It was an excellent attraction and will remain another week.

The Tivoli is still crowded at each performance of The Isle of Spice. This is its third week, 5-12, and it is becoming more and more popular. Gus Sohlke and George Lask deserve credit for the fine staging.

The second week of The Proud Prince at the Majestic 5-12 drew bigger crowds than it did the first, which is very gratifying to the management, as they usually run their performance but one week. Next week Donald Bowles and the Bishop Players will appear in The Bold Sojer Boy.

At the Alhambra 5-12 Hershall Mayall distinguished himself in the role of Hamlet. This is Mr. Mayall's first attempt in this difficult role and he gave it a very intelligent reading. Agnes Rankin was a good Ophelia. James Corrigan was capital as the grave digger, and George Webster's Ghost showed careful study. The rest of the co. did their best. Next week The Christian, with Bertha Creighton as Glory Quayle and Hershall Mayall as John Storm.

At the Central 5-12 Landers Stevens as Sidney Carton in The Only Way was the attraction. Mr. Stevens has never done anything better and the other players were well cast. The piece has drawn big crowds. Next week Georgie Cooper in My Tomboy Girl.

One of the cleverest performances given here for some time was that of The Little Princess at the Alcazar 5-12, with Effie Bond in the role of Sarah Crewe. The little Cooper children, Ollie and Edith, as Ermyngarde and Janet were interesting. Becky, the little slavey, was well played by Anita Murray. Blanche Sweet as little Lottie was dainty. The rest of the co. were well placed.

Florence Roberts and her excellent co. at the Columbia 5-12 in Alice M. Smith's new play, The Strength of the Weak, has been quite the topic in theatricals this last week. Next week Little Johnny Jones is sure to pack the house.

Frederick Warde has been drawing good houses at Steinway Hall 8-10. His lectures on Shakespeare and his plays have proven interesting and instructive.

Madame Gadski's recital at the Tivoli on Sunday afternoon, 4, was occasion for an ovation rarely seen in a theatre.

Raoul Pugno comes next week, 14, 16, 17, at Lyric Hall.

OSCAR SIDNEY FRANK.

SALT LAKE CITY.

At the Salt Lake Theatre on Monday evening, the 5th, our crack musical organization, the Orpheus Club, assisted by Madame Lydia Sterling, contralto; Glen Hall, tenor, and Professor Arthur Shepherd, pianist, gave an excellent entertainment to a full house, a genuine "society night" audience. Everything scored. Following this, evening of 6, under the auspices of the local Knights of Pythias, John Milton, assisted by members of the lodges and other talent, presented Damon and Pythias to a packed house. Mr. Milton and his wife essayed the roles of Damon and Calanthe respectively, to each of which they gave exceptionally good interpretation. The Pythias of Louis Dworshak was very effective and the whole performance satisfactory, reflecting credit on John Milton, who trained the people and staged the play. A good sum was netted to the lodges. The only other attraction of the week was the operatic extravaganza The Witch of the Woods, promoted and staged by Harriet Purdy Smith and given under the auspices of the Liberty Stake Amusement Association. Two performances were given afternoon and evening of 10 to packed houses. Over two hundred young women and children were coached, costumed and well handled by the promoter, and the audiences were highly pleased. County Chairman 12-14. Primrose's Minstrels 15, 16.

At the Grand Georgia Harper has made many friends and played to good business, presenting Fron-Fron first half of week and Camille latter half. This concludes the two weeks' engagement and Miss Harper has made an impression that will be remembered. Joseph Detrick and William Marion were popular. Human Hearts 11-14. Theodore Lorch co. 15-17.

The Lyric has had good houses all the week, the Yankee Doodle Girls scoring. The Baltimore Beauties replaced them week of 10, pleasing a full house on the opening night.

William Guiney, the new manager of the Lyric, has dropped easily into his new position, as he had practically done the same work under the late manager, Walter S. Mees.

The noted Welsh singer, Ben Davies, will appear in the great Mormon Tabernacle 23, under the auspices of and in connection with the Tabernacle choir.

The death of H. E. Bowring during the week takes another prominent pioneer of the Utah drama (so soon to follow John S. Lindsay) from our midst. "Harry" Bowring, as he was familiarly known, in the Winter of 1869-60 permitted his newly built house (size 18 x 40 feet) to be converted into a theatre, which was known as Bowring's Theatre, and in which The Honeymoon, The Gamester, Lake the Laborer, Othello, and the farces of Betsy Baker and Mr. and Mrs. Peter White were played. It was this venture that gave the Mormon leader, Brigham Young, the idea of building the Salt Lake Theatre, which is considered even to-day a fairly up-to-date house. Mr. Bowring was a clever actor, but has for many years lived in retirement among his family, loved by them and respected by the community.

C. B. JOHNSON.

INDIANAPOLIS.

Chauncey Olcott paid his second visit to Indianapolis, appearing in Edmund Burke at English's 8, and won an enviable reputation among the theatregoers here. The annual minstrel show of the Elks, Lodge No. 13, was given at English's 13, 14 to crowded houses, and provided an entertainment that was thoroughly enjoyed by all. It's All Your Fault 14, 15. Louis James 16, 17. The Pink Hussars 19. Olga Nethersole 20-22.

Why Girls Leave Home, toned down considerably, drew large houses at the Park 8-10. The Rays in Down the Pike 12-17. Tom, Dick and Harry 19-21.

A large audience attended the People's concert at Caleb Mills' Hall 12, given by the Steindel Trio, assisted by Irene Armstrong Funk, pianist. Theresina Wagner, of this city, a pupil of the celebrated Von Buelow, will give a piano recital at Caleb Mills' Hall 23, assisted by Orville Harrold, tenor, and Mrs. Albert Lieber, violinist.

Wonderland Park, under the management of Richard Kann, president, and T. G. Walling, general manager, will be opened to the public for the first time May 18, for a season of twenty weeks. The management has arranged for a band of twenty-five pieces under the direction of Herman Arndt, of the English Opera House orchestra. During the season six free vaudeville acts will be given daily, and there will be high diving and wire walking. Twice each week fire works exhibits will be given.

Lavinia Shannon, who was for two seasons the leading woman of the old Grand Stock co., will be one of the headline attractions at the Grand week 19, this being her first local appearance as a vaudeville entertainer. Her coming engagement is attracting much attention.

Lorine Closser, formerly of this city, who plays the leading part in It's All Your Fault, which opens at English's to-night (14) will be with her mother, Mrs. I. M. Closser, during her stay in the city.

Alice Lyndon Doll, the little Indianapolis girl, is a great favorite at the Grand this week, and many theatre parties are being given in her honor. "Sweet hearts International," a song, written especially for her by Lewis Wesley Jones, of the Grand, is making a hit. It is catchy and tuneful.

PEARL KIRKWOOD.

MONTREAL.

The Little Gray Lady opened at His Majesty's 12 to a light house and proved to be one of the most satisfactory plays with the most evenly balanced cast that we have seen this season. Gillette in Clarice 18-24.

In New York Town opened to good business at the Academy 12. It is an inane musical mixture, well staged and fairly acted. The Funny Mr. Dooley 19-24.

How Hearts Are Broken, an interesting and well staged melodrama, was the bill at the Francais. The co. is decidedly above the average. Eugenie Besserer as Mona Pancher, the gypsy, is especially deserving of mention. King of the Opium Ring 19-24.

Decore, the French original from which The Cookoo was adapted, held the boards at the Nouveautes. It is extremely amusing, if somewhat Parisian in respect to its morals. The three leading parts were in the hands of Mlle. Ducasse and Messrs. J. Prevost and L. Christian, who all acquitted themselves excellently. L'Avenue 19-24.

The Kentucky Belles gave a good all around burlesque performance at the Royal this week. The Merrymakers come next week.

Le Vengeance (a French version of Eagle's Nest) is proving a drawing card at the National. Paul Cazeneuve appears in the leading role.

Le Dame de Ches Maxim proved such a success at the Bijou that it was kept on for a second week. Les Cloches de Corneville 19-24.

The Kneisel Quartette gave a successful concert 12 in the Y. M. C. A. Hall, under the auspices of the Ladies' Morning Musical.

The many friends and admirers of Adele Keim and James W. Castle, which they made during their sojourn here with the Proctor Stock co., are delighted to hear of their success as leading lady and stage-manager, respectively, at the Bush Temple Theatre, Chicago.

Eva Vincent was the recipient of two baskets of Flowers on the opening night of The Little Gray Lady.

W. A. TREMAYNE.

COLUMBUS.

Vale Empire Stock co. of 1906. The season closed in what may literally be termed a blaze of glory on Saturday 10. The last bill was Jim the Penman and was accorded liberal patronage, being one of the best things that the co. has done since its advent in this city last August.

The co. left the city in a body on Sunday 11. Frank Camp, William Deming, Oscar Alpfel and Thomas Williams all going to Cleveland, where they enter stock. Van Dyke Brooks, Isabell O'Madigan, Elfreda Lascho and George Lessey went direct to the only New York, the Home, Sweet Home of all the actor folk.

Priestley Morrison and his wife, Mary Horne, remain in Columbus for the present. Mr. Morrison was stage director and house manager, and as such created an enviable reputation. Mr. Morrison has been approached by several of the city's prominent business men relative to his remaining in Columbus permanently, but as yet has not decided upon his future plans.

The future of the playhouse is problematical, there being several bidders for it. The new owner, George Urlin, has refused to make his plans known, and any opinion that could be advanced would be only guesswork.

The first concert of the new Columbus Symphony Orchestra, under the direction and management of Franc Ziegler and Charles T. Howe, was a success. The concert was given in the splendid new Memorial Hall, probably the finest auditorium in the State, on Friday 9 to an appreciative and almost capacity audience. Two more concerts are to be given later in the season, which will be on an even larger and more pretentious scale than the first one.

The annual performance of the Strollers of the Ohio State University was given in the School Chapel on Friday 16 to a capacity house, which thoroughly enjoyed the antics of the various players in the farce, Men, Maids and Matchmakers. The performance was given under the supervision of Lyman Haller, of this city and was a huge success.

JOSEPH R. HAGUE.

NEW ORLEANS.

Alice Nielsen and her competent co. appeared at the Tulane Theatre for one performance 12, presenting Don Pasquale to a crowded house. Julia Marlowe and E. H. Sothern appeared at the Tulane Theatre 13-17 in repertoire. The plays presented during the week were: The Taming of the Shrew, Romeo and Juliet, Twelfth Night, and The Merchant of Venice, in all of which the dual stars scored distinct triumphs. The supporting co. was strong in ability and in keeping with the work of the principals. Excellent attendance prevailed during the week. Marie Cahill 18-24.

The Baldwin-Melville Stock co., at the Lyric Theatre, put on The House of Mystery 11-17. The audiences seemed to enjoy the performance immensely. Her Marriage Vow 18-24.

A fair co. presenting The Errand Boy, with Billy B. Van in the principal role, was the attraction at the Crescent Theatre 11-17. The Old Homestead 18-24.

Manager Fourton's Stock co. at the Grand Opera House was seen in a dramatization of Parsifal, and this ambitious effort of the co. made an excellent impression on the patrons of the house. Alice Treat Hunt as Kundry was at her best. The play was well attended during the week, and came in the nature of an innovation. Dave Crockett 18-24.

The Gay Masqueraders held the boards at the Greenwall Theatre 13-17. Sarah Bernhardt in repertoire 18-24. Trocadero Burlesquers 25-April 3.

At the French Opera House the attendance and performance continue fair 17, 18. Mignon was the bill, matinee, 11, and Cyrano de Bergerac was put on by the comedy co. at night, 11, with Wlle. Prodax as Roxane, and Mr. Gobel as Cyrano. Mr. Vallier, the basso of the co., was tendered a benefit 13, when a composite bill was presented.

J. MARSHALL QUINTERO.

OMAHA.

Omaha now has five theatres open, and also an occasional attraction at the Auditorium, g In spite of this fact business seems profitable at each house, although there are signs of a coming change.

At the Boyd Lulu Glaser in Miss Dolly Dollars played to two good audiences 6, 7. What Happened in Nordland, with Lew Fields and a large and brilliant co. of comedians and pretty girls, also did well 8-10. The Isle of Spice opened a two-nights' engagement 11 to two splendid houses, and repeated the success achieved on two previous engagements. Manager Burgess announces Thomas Jefferson 13, 14. A Message from Mars 15-17. The Gingerbread Man 18, 19. Savage's Grand Opera co. 22, 24.

At the Krug The Way of the Transgressor 8-10 was presented by an excellent co., and found favor with the goodly audiences in attendance. Shadows on the Hearth 11-14 opened to two large Sunday audiences, and the leading members of the co. received merited praise. Eight Bells 15-17. When London Sleeps 18, 19. Dangers of Working Girls 20, 21.

A Contented Woman was the offering of the Woodward Stock co. at the Burwood week of 11, the individual members all coming in for hearty applause from a series of well filled houses. The Second in Command week of 18.

The Van Dyke Stock co. of St. Joe, Mo., associated with Manager James Fulton, of Chambers' Omaha School of Acting, opened a five-weeks' engagement at the Lyric Theatre 11 in Across the Desert. Walter Van Dyke and George Hampton are capable leaders of the co., and Birdie Van Dyke, the leading woman, is also seen to advantage. Carmen is the selection for the week of 18. Business was fine. The co. gives two performances daily.

JOHN R. RINGWALT.

KANSAS CITY.

It Happened in Nordland, with Lew Fields and his all star co., played an engagement of four nights and matinee at the Willis Wood 11-14 to packed houses. Thomas Jefferson in Rip Van Winkle 15-17. A Message from Mars 18-21. Joseph and William Jefferson in The Rivals 22-24.

Miss Bob White was seen in Kansas City for the first time at the Grand 11-17. The production was appropriately staged and costumed. Al. G. Field's Minstrels 18-24.

When Johnny Comes Marching Home, as presented by the Carleton Opera co. at the Auditorium 18-24, was a most pleasing production and well merited the large crowds that it drew. Brothers Byrne in Eight Bells 18-24.

Dangers of Working Girls held the boards at the Gillis 11-17, and was well received by large audiences nightly. The Governor's Pardon 18-24.

At the People's Theatre the Fulton Stock co. offered Brother Against Brother for the week of 11-17 to good business. Jess R. Fulton and Ainsworth Arnold essayed the title-roles and won much applause for their clever work. Capable support was lent by Enid Jackson, George Castleberry, Lois T. Davis, and Ivy Bowman, who deserve special notice. The producing was well staged. Linwood 18-24.

The Savage English Grand Opera co. is announced for the last half of the week of 25-31 at the Willis Wood, presenting The Valkyrie, Rigoletto, and Faust.

D. KEEDY CAMPBELL.

PORTLAND, ORE.

The Marquam was dark the past week until Thursday night, 9, when Gadski gave a single recital. Little Johnny Jones finished out the week 10 and 11 at this house to well filled houses. Paul Gilmore in Captain Debonnaire 12, 13. Pauline Hall 14, 15, presenting Dorcas.

Murray and Mack have enjoyed a land office business at the Empire 4-10, with Around the Town. Resurrection will be the bill 11-17.

Williams' Imperials occupied the Baker 4-10, and pleased the patrons of this house. The Avenue Girls Burlesquers next, 10-17.

At the Lyric the current bill 5-11 has been A Woman's Oath. Monday the bill changes for the week 12-18, to The Boys of Galway.

Considerable trouble has been experienced at the local theatres the past few weeks because of the selling of passes. One arrest has already been made because of it.

The Belasco Theatre is reported to have again been sold, making the fourth reported transfer within a year.

Managers George L. Baker and Calvin Heilig have announced a Summer season of stock at the Marquam Grand. The stock co. will be composed of Edgar Baume, Lillian Lawrence, Howard Russell, William Dills, John Saippolla, Donald Bowles, Roy Bernard, Dot Bernard, and other local favorites of the past three years.

JOHN F. LOGAN.

JERSEY CITY.

Behind the Mask came to the Academy of Music 12-17 to very good patronage and turned out to be a pleasant drama. Kellar 19-24. Edward Harrigan 26-31.

Across the Pacific was a strong attraction at the Bijou Theatre 12-17. Custer's Last Fight 19-24. Harry Clay Blaney in The Man Behind the Gun 26-31.

The sale of the Bijou Theatre property to the International Amusement and Realty Co. (represented by J. Austin Fynes) 14 is now a matter of history. Colonel John W. Holmes received a certified check for $25,000 to bind the bargain and the title will be passed April 21, when the new policy will be inaugurated (vaudeville) with a Summer season of stock plays for the hot weather. The Bijou is now in its eighth season and has been a winner since the start. Colonel Holmes is undecided as to his future movements, although he owns a third interest in the Lyceum Theatre, Paterson.

Ground was broken at Bayonne 14 for the new dramatic house to be opened there next September. A. E. Schiller, who has managed the Park Garden there during the Summer, is to be the manager.

J. Austin Fynes has opened a moving picture show on the main street here in a store. Business good.

WALTER C. SMITH.

TOLEDO.

It's All Your Fault, a very entertaining comedy, played to very small houses at the Valentine 12, 13.

At the Lyceum Virginia Drew Trescott packed the house at every performance 8-10 to see When Knighthood Was in Flower. Miss Trescott's work was charming and her support exceptionally good. Thomas Shea filled the week of 12 with a round of romantic and Shakespearean plays. Shea's productions are all carefully staged, and the star and co. were most cordially received by fair houses.

Fast Life in New York was the Burt bill 8-10. The piece was full of excitement and action. Julian Rose met with an accident at the first matinee which made it impossible to continue the performance, and the curtain was rung down and money refunded to the audience. The Burglar's Daughter 11-14 was a good, wholesome drama in the hands of a good co.

All the theatres opened their doors Sunday and resumed performances. Managers and actors were arrested after the performances and fined $5 and costs next morning. The Church Federation claim they will renew proceedings next Sunday. The outcome is watched with considerable interest.

C. M. EDSON.

PROVIDENCE.

The appearance of Bertha Kalich and her co. at the Shubert 12-17 marked another interesting event in Providence theatricals, and she was splendidly received by both the press and the public. Monna Vanna and Therese Raquin were given during the week, and Miss Kalich by her remarkable performances proved herself an actress of great ability. Both plays were superbly staged and admirably acted. Very good houses. The Social Whirl 21-24.

Charles T. Aldrich appeared as a star at the Empire 12-17 in Secret Service Sam. A large house greeted him on opening night, and if applause counts for anything the piece was well liked. Young Buffalo, King of the Wild West, 19-24.

The piano recital by Madame Antoinette Szumowska at the Eloise 13 attracted a large audience.

Harrison Grey Fiske was in town 12-17, giving his personal attention to his productions of Monna Vanna and Therese Raquin at the Shubert.

Mabel Moore, a Chicago girl, who made her debut as understudy to Alice Neilsen and who has been identified with several stock cos., has been engaged for the Albee Stock co.

HOWARD C. RIPLEY.

LOS ANGELES.

At the Mason week 5-10 was the return engagement of Nellie Stewart in Sweet Nell of Old Drury, but strange to say business and interest was lacking what it should have been.

Richard Carvel at the Burbank 4-10 proved a winner from the start. Morosco's large and capable co. swung into their parts as though they had been playing the drama for a season, and the production was worthy of the patronage received. A big revival of A Texas Steer is slated for 11-17.

At the Grand 4-10 My Wife's Family relieved amprma. Coming next week, 11-17, Pollard's Lilliputian Opera co.

A Gaiety Girl was the bill at the Hotchkiss 4-10 and the most was made of it. A Tin Soldier next week.

Ellery's Royal Italian Band will end its long engagement at Venice March 11, traveling to San Diego and from there Eastward to fill contracts for the Summer season, and then home again for the Winter. Their season at the beach resort has been a complete success from the start.

DON W. CARLTON.

NEWARK.

That The Prince of Pilsen has lost none of its popularity has been proven at the Newark Theatre 12-17. Week 19-24 Wonderland. Week 26-31 The Rose of Alhambra.

The Empire Theatre remained dark throughout the week, but reopens 19, when The Earl and the Girl will be the attraction.

As the author of The Old Clothes Man and as the impersonator of one of the leading characters in that melodramatic production, James Kyrle MacCurdy commended himself to a large sized audience at the Columbia Theatre 12, where the play opened for the week. Week 19-24 A Crown of Thorns. The Fays return week of 26-31.

The Funny Mr. Dooley furnished a run of fun and laughter that was both novel and pleasing to the patrons of Blaney's 12-17. As presented by Paul Quinn and his co. the performance moves merrily from start to finish. Week 19-24 Uncle Tom's Cabin.

JOSEPH E. HARRISON.

BUFFALO.

The biggest business of the season is to the credit of the Ben Hur co., which was at the Star 12-14, many being turned away at every performance. The co. was as good as on previous occasions and included Josephine Knoll, who was formerly a well-known choir singer here.

Dustin Farnum, almost as great a favorite here as his brother William, did a good business at the Star 15-17 in The Virginian.

Such laughter was never heard in a theatre as at the Lyceum week 12, when Before and After held the boards. The house was crowded nightly to greet those distinguished farceurs.

Shadows of a Great City attracted packed houses at the Academy week 12.

The Four Mortons did a tremendous business at the Teck week 12, offering Breaking Into Society.

Marteau Gerardy recital drew an immense audience to Convention Hall 19.

P. T. O'CONNOR.

MINNEAPOLIS.

The Savage English Grand Opera co. played a very successful engagement at the Metropolitan first half week 11, opening with La Boheme, followed by Die Valkyrie, Rigoletto, Tannhauser, and Faust in the order named. It was quite the musical event of the season, and more firmly entrenched the organization in the affections of the people. Babes in Toyland 15. Checkers 18.

Yorke and Adams in Bankers and Brokers held the boards at the Bijou week 11, drawing good business. Nat Wills in The Duke of Duluth follows.

Kathleen Mavourneen was given a well appointed production at the Lyceum week 11 by the Ralph Stuart co. Mr. Stuart appeared to advantage in the role of Terrence O'Moore. Laura E. Lang did some exceptionally good work in the name part. Lewis S. Stone as Father Cassaday deserves mention. Week 18 The Man from Missouri, first time in stock. The Octoroon follows.

CHARLES M. LANE.

SEATTLE.

Little Johnny Jones drew very large audiences to the Grand Opera House 4-7 and proved to be very pleasing. Pauline Hall in Dorcas also drew large audiences and her offering was very well presented by a capable co. Laura Frankenfeld 11, 12. Madame Gadski 13. Piff! Paff! Pouf 14-17. Paul Gilmore 18-20. The Christian 22, 24.

The Avenue Girls was the attraction at the Seattle 4-10 and large audiences were drawn throughout the week. Reilly and Woods' Big Show 11-17. Miss New York, Jr., Burlesque co. 18-24.

The Charles A. Taylor co. had a week of very large audiences at the Third Avenue 4-10, with White Caps as the bill. Laurette Taylor won much favor in the leading part. Next week the Third Avenue will bid strongly for local patronage.

Murray and Mack 18-24.

RODNEY D. WHITE.

TORONTO.

Wright Lorimer's fine production of The Shepherd King, which opened before a large house at the Princess 12, found favor with the critics and the public. The Virginian 19-24.

Jane Corcoran is paying her second visit to the Grand 12-17 in Pretty Peggy, and large audiences have enjoyed her performances. The Four Mortons 19-24.

Sensation lovers have had their fill of stirring incident in Tracked Around the World at the Majestic 12-17. Shadows of a Great City 19-24.

J. ALEXANDER M'NEIL.

CLEVELAND.

Digby Bell in The Education of Mr. Pipp delighted large audiences at the Euclid Avenue Opera House 12-17. Olga Nethersole in repertoire 19-24.

You Never Can Tell, headed by Arnold Daly, was the attraction at the Colonial Theatre 12-17. Candida was given at two performances. Vaughan Glaser opens a season of stock 19.

Black Patti and co. were at the Lyceum Theatre 12-17. Sherlock Holmes 19-24.

Why Girls Leave Home held the boards of the Cleveland Theatre 12-17. The Burglar's Daughter 19-24.

WILLIAM CRASTON.

DENVER.

Primrose's Minstrels had a biz week at the Tabor 4-10, giving a very good performance. Creston Clarke in Monsieur Beaucaire 11-17. The County Chairman 18-24.

Nellie Stuart will be seen at the Broadway 19-24 in Sweet Nell of Old Drury.

At the Empire the Yankee Doodle Girls will present two travesties, called A Trip to the Hippodrome and Misfitable Insurance 11-17.

The Missouri Girl will be the Curtis attraction.

MARY ALKIRE BELL.

WILD WITH ITCHING HUMOR.

Eruption Broke Out in Spots All Over Body — Cured at Expense of Only $1.25—Thanks Cuticura Remedies.

"The Cuticura Remedies cured me of my skin disease, and I am very thankful to you. My trouble was eruption of the skin, which broke out in spots all over my body, and caused a continual itching, which nearly drove me wild at times. I got medicine of a doctor, but it did not cure me, and when I saw in a paper your ad., I sent to you for the Cuticura book and I studied my case in it. I then went to the drug store and bought one cake of Cuticura Soap, one box of Cuticura Ointment and one vial of Cuticura Pills. From the first application I received relief. I used the first set and two extra cakes of Cuticura Soap, and was completely cured. I had suffered for two years, and I again thank Cuticura for my cure. Claude N. Johnson, Maple Grove Farm, R. F. D. 2, Walnut, Kan., June 15, 1905."

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Billy B. Van in The Errand Boy 5-10; business good; pleased. Fighting Fate 12-17.——JEFFERSON (R. L. Douglass, mgr.): James O'Neill in Monte Cristo 5 pleased big house. Alice Nielsen in Don Pasquale 6 pleased big house. Sadie Calhoun in My Dixie Girl 7 failed to appear. E. H. Sothern and Julia Marlowe in The Taming of the Shrew 8; S. R. O. Montgomery and Stone in The Wizard of Oz 9, 10; good houses. Lew Dockstader's Minstrels, with matinee, 13. Alice Nielsen 14. Tim Murphy in A Texas Steer 15. Gabriel in Buster Brown, matinee, 16, 17.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): James O'Neill in Monte Cristo 8 satisfied large audience. Alice Nielsen in Don Pasquale 10 delighted large audience. Tim Murphy 14. Professor Napoleon Gocali 16, 17.——BIJOU (O. A. Neal, mgr.): Harris-Parkinson co. 5-10. Plays: Hearts of the Blue Ridge, Partners for Life, The Slaves of the Orient; good co.; pleased large business; the specialty work of the Phelps was exceptionally good. Harris-Parkinson co. 12-17.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Perschi-Germaine co. 5-9; satisfactory; good business. James O'Neill in Monte Cristo 10; good business; pleased.——ITEM: Work is rapidly progressing on the Lyric, the new Independent house building here, and when completed it will be one of the handsomest and most complete houses in the South. The house will have a seating capacity of 1,700, which is almost 50 per cent. larger than any house here.

SELMA.—ACADEMY (Long and Rees, mgrs.): James O'Neill 6; largest audience ever assembled here. Harry Beresford 16.

ARKANSAS.

PINE BLUFF.—ELKS' (James M. Drake, lessee and mgr.): Robin Hood 5; excellent; to large audience. Eva Tanguay in The Sambo Girl 7; capacity; pleased. Siegel-Meyer-Reed co. 8; fair house; extra fine co.; well received. Rajah of Bhong 9 canceled.

FAYETTEVILLE.—K. OF P. OPERA HOUSE (J. C. Harrison, mgr.): John Griffith in Richard III 9 pleased S. R. O.

FORT SMITH.—GRAND (C. A. Lick, mgr.): John Griffith in Richard III 8; fair, to good business. Humpty Dumpty 17. The Maid and the Mummy 27.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): The County Chairman 5, 6; attendance very large and everybody well pleased. Ole Olsen 10; good business and performance satisfactory. Florence Roberts 15-17.——YE LIBERTY (H. W. Bishop, lessee): Bishop's Players presented A Bold Sojer Boy 6-11; play well produced but contained very little merit; fair sized audiences only. A Virginia Courtship 12-18.

SAN DIEGO.—ISIS (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): Gadski Feb. 26 pleased very good house. The County Chairman 28; excellent, to large audience. Nellie Stewart in Sweet Nell of Old Drury 1-3; delightful.

COLORADO.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Alberta Gallatin in Cousin Kate 3; splendid, to fair business. The Girl from Sweden 9; fair co.; good house. Hooligan of New York 16. The Missouri Girl 21.——ITEM: The Greeley Opera House has been sold by the Colorado Mortgage and Investment Co. to a party of local men. Mr. Stephens will remain as manager.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Hooligan in New York 5 to light business. Primrose's Minstrels 13. West's Minstrels 16. University of Colorado Glee Club 17. Creston Clarke 22. Grand National Opera 24.——ITEM: The Missouri Girl 5 pleased large audience. Ten Nights in a Bar Room 14.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Hooligan in New York 10; two pleased houses. Bohemians 12. County Chairman 17. Creston Clarke in Monsieur Beaucaire 19. Pauline Hall Opera co. 24. Wilbur Opera co. 25. Al. G. Field's Minstrels 31.

CONNECTICUT.

NEW BRITAIN.—RUSSWIN LYCEUM (T. H. Lynch, mgr.): Fenberg Stock co. 12-17 opened in The Parisian Princess, and are playing to a series of good houses. Other plays: The Fatal Wedding, Camille, The Christian, The Factory Girl, Queen of the Highbinders, Secret Service Sam, The Belle of Richmond, and The Iron Master. The Black Crook 20. 'Way Down East 21. The Girl Peter 24.——MAJESTIC (H. H. Jennings, mgr.): Vaudeville 8-10; closed to poor patronage. Bertha Kalich 20.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Benjamin Chapin in Lincoln, returned on 8 and attracted a good sized audience. U. T. C. co. 10 to big business. The Rogers Brothers in Ireland packed the house with an enthusiastic audience on 12. Nell Burgess in The County Fair 15. The Two Johns 16. No Mother to Guide Her 17. The College Widow 19.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): Burr McIntosh 9 pleased a large audience. Florence Hamlington in The Senator's Wife 10 to good business. Stetson's U. T. C. 14 to S. R. O. Nell Burgess in The County Fair 17. A Ragged Hero 19. Black Crook 22.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Henry Ellsworth's lecture on Oberammergau 8, benefit of Eagles, to large house. Burr McIntosh lectured 10 and pleased small audience. Adam Good co. week

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12 opened to a large house in A College Girl. Frogs of Windham (local) 20. 21. Black Creek 22.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; W. L. Rowland, res. mgr.): Yiddish Players in The Wild Girl to fair sized gathering 13. Rogers Brothers in Ireland to S. R. O. 14. Robert Edeson 16. Frank Daniels 17, for which there has been a large advance sale. The Social Whirl (premiere) 19. 20.——NEW HAVEN (G. B. Bunnell, mgr.; H. Wilkes, res. mgr.): A Desperate Chance 12-14 to capacity. The House of Mystery 15-17. Charles T. Aldrich in Secret Service 8am 19-21. Ben of Broken Bow 22-24.——BIJOU (R. Z. Poli, mgr.; J. H. Docking, res. mgr.): Week 12-17 Kathleen Mavourneen to capacity. East Lynne 19-24.——COLLEGE HALL: Japanese play to large and cultured gatherings 12, 13. ——WOOLSEY HALL: Oratorio Society in Americus 15 to a large gathering. Soloists, Madames Gertrude Stein, Campanari, and Edwin Johnson. New York Symphony Concert, under baton of Walter Damrosch, 21. Soloist, Josef Theomine.——ITEMS: Mae Bradley, soprano soloist of this city, will sing at Hippodrome with Victor Herbert's Orchestra 18.—Professor Parker gave supper at Hoffman after performance of Americus 15 for Madames Stein, Campanari, Johnson, George Schultz, and local musicians. —W. L. Rowland, manager at Hyperion, is doing a record breaking business this season. The theatre is excellently cared for, and press and public are unanimous in praise of Mr. Rowland's effective work.
JANE MARLIN.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Benjamin Chapin in Lincoln: repeated the success 9, 10. U. T. C. (Stetson's) 13 to good business. Harold Bauer, the pianist, was greeted by a cultured audience 14. Rogers Brothers 15. Frank Daniels 16. Yvette Guilbert 17.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): A Desperate Chance 8-10 drew large audiences. David Higgins in His Last Dollar 12-14; appeared before large and enthusiastic audiences. Mr. and Mrs. Sydney Drew will divide the week.——ITEMS: The popularity of the Sunday evening moving pictures at Parsons', the Hartford, and Poli's continues.—Polk Miller was a guest, en passant, at the Saturday night informal dinner of the Beefsteak Club 10. A. DUMONT.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): The Klark-Urban co. opened 12 for week to good business. Plays first part of week: The Silent Partner, Cowslip Farm, and A Web of Fate. A Ragged Hero 20.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Burr McIntosh (lecture) 14 delighted a good sized audience. The Senator's Wife, with Florence Hamilton, 15; small audience; pleased. Adam Good co. 19-24. Little Johnny Jones 28.

SOUTH NORWALK.—HOYT'S (I. M. Hoyt and Son, mgrs.): American Vitagraph co. 10; good views; fair business. County Fair 12; good performance and business. Stetson's U. T. C. 15. His Last Dollar 17.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Railroad Jack 14; good house. A. O. H. Minstrels (local) 17. Bertha Kalich 21. Harworth Specialty co. 23, 24.

BRISTOL.—OPERA HOUSE (F. B. Michael, mgr.): Two Johns 15. Railroad Jack April 1.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Bayliss, mgr.): Madame Mantelli 8; poor house. The Prince of Pilsen 9; good business. Andrew Mack 12; fair house. The Ham Tree 14; large house. Mrs. Wiggs 16. The Mummy and the Humming Bird 19. Little Egypt Musical Extravaganza 20.——LYCEUM (Daniel Humphries, mgr.): An Aristocratic Tramp 8-10; poor houses. Human Hearts 12-14; fair business. As Told in the Hills 15-17. The Irish Pawnbrokers 19-21. The Smart Set 22-24.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Gagnon-Pollock Stock co. 5-10 (except 9) to very good business. James O'Neill in Monte Cristo 9; good business; pleased. Tim Murphy in A Texas Steer 13. Harris-Parkinson Stock co. in repertoire 19-24.

GEORGIA.

AUGUSTA.—GRAND (William Schweigert, mgr.): Fremont Stock co. 5-9 to medium business. Plays: For Love and Honor, The Prince of Liars, The Girl and the Gambler, A Bachelor's Honeymoon, Under the Lion's Paw, The Decree of Fate, and The Man from Nevada. Mrs. Wiggs 10; excellent, to two good houses. Marie Cahill in Molly Moonshine 12 delighted crowded house. Shepard's moving pictures 13; pleasing exhibition to good business. Madame Mantelli 20. Buster Brown 22. Alice Neilsen Opera co. 24. Grace George 26.

COLUMBUS.—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): McIntyre and Heath in The Ham Tree 6 to S. R. O.; excellent performance. James O'Neill in Monte Cristo 7 to large and appreciative audience. Marie Cahill in Molly Moonshine 16. Alice Neilsen 17. Lew Dockstader's Minstrels 22.

MACON.—GRAND (E. M. Horine, mgr.): Mrs. Wiggs 6 pleased fair house. McIntyre and Heath in The Ham Tree 7; excellent. Running for Office 10, with matinee, pleased fair business. Marie Cahill in Molly Moonshine 15. Alice Nielsen in Don Pasquale 19. Lew Dockstader's Minstrels 21.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Lyman Twins 6 delighted packed house. Running for Office 9; good co. to full house. Yankee Consul 19.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Ernest Gamble Concert co., auspices Y. M. C. A., 5 pleased packed house. Paul Gilmore in Captain Debonnaire 7; S. R. O.; splendid. Human Hearts 9; co. better than ever. Alberta Gallatin 10 (late. 9 o'clock); splendid, to good house. West's Minstrels 12. Moonshiner's Daughter 16. Pauline Hall 17. Miss Frankenfield 20. Y. M. C. A. 22. Lyceum Theatre co. week 26. Piff! Paff! Pouf! April 2. People's Theatre co. 5-7. Florence Roberts 10. Ole Mack 12.——EMPIRE AND STAR THEATRES (Sturgis, mgr.): Good business past two weeks.——ORPHEUM (Wil Lock, mgr.): Extra good bills and business 29-April 11.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Piff! Paff! Pouf! 9; good co. and business. 'Way Down East 20.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Harry T. Butterworth co. week 12.

ILLINOIS.

BLOOMINGTON.—GRAND (F. Wolkau, Jr., mgr.): A spiritualistic medium appeared 5. The performance was very poor and proceeded but a short time when the audience, which was of good size, became so noisy and threatening that the curtain had to be rung down. Wolfe and his wife escaped through a rear entrance without waiting to secure the receipts, while a mob of men and boys first stormed the stage entrance and later visited several of the hotels in a fruitless search for the "medium." Money was refunded the following day to those presenting coupons. Dr. Austin De Blois 6, lecture. Wesleyan Course, to good house. Errol Dunbar in Sherlock Holmes 7; fair attendance. Sousa 8 pleased large house. An Orphan's Prayer 9; small house. For Her Sake 10; two large audiences. Louis James in Virginius 14. The Pink Hussars 17.——COLISEUM (F. Wolkau, Jr., mgr.): Shipp's Indoor Circus 19 and week.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): Sherlock Holmes 5; good co.; medium business. A Hot Old Time 6; fair co.; pleased. Sousa's Band 7; fine; large audience thoroughly pleased. The Black Prince 8 (local); creditable performance; pleased large audience. The Little Gray Lady 9; very good co.; delighted small audience. Frank Deshon in The Office Boy 10; fair co. and business both matinee and night. Arizona 11; good co.; pleased medium business. Morrison in Faust 12. The Lion and the Mouse 13, 14. It Happened in Nordland 15. Ben Greet Players 17. His Honor the Mayor 18. Rentfrow Stock co. 19-21. Charles Grapewin 22 (ushers' benefit). Rentfrow Stock co. 23, 24. Heroes of the Mine 25. When Johnny Comes Marching Home 26. Our New Minister 28. Olga Nethersole 30. Kelcey and Shannon 31.

EAST ST. LOUIS.—BROADWAY (H. P. Hill, mgr.): Blunkall-Henderson co. 4-10. Ten Nights in a Bar Room and vaudeville, the Barnellis, Mack and Mackaye; good business and bill. A Human Slave 11; two performances; fair attendance. Blunkall-Henderson co. 12-18. Shamus O'Brien. Uncle Si Hawkins 18. A Royal Slave 25. Why Women Sin April 1. Lyman Twins 8.——ITEM: Blunkall-Henderson co. is composed of Ervin J. Blunkall, Lillian Atwood, Elizabeth Henderson, Cecil Kirk, W. S. Montgomery, Dick Barrows, G. A. Henderson, H. R. Thompson, Joe C. Berry, Ralph Moody, Lillian Allen Devere, Marian Clansman, Agnes Edmund, Baby Cecil, and Kate Reagan.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Lewis Morrison in Faust 10 medium house; pleased. For Home and Honor 11; big house; pleased. Hi Henry's Minstrels 13; excellent; good patronage. A Slave of Passion 14. Ben Greet's Players in Macbeth 15. Toastmaster Halfback (local) 16. When We Were Twenty-one 17.——COLISEUM: Sousa's Band 9 pleased large audience.——ITEM: The new Majestic will be ready by Sept. 1. It will have a seating capacity of 1,600 and spacious stage room.

ROCKFORD.—GRAND (George C. Sackett, acting mgr.): Alice in Wonderland 5, 6 (local); good business. Hi Henry's Minstrels 7 pleased good house. Eugenie Blair in Oliver Twist 8; fair house. The Gingerbread Man 9 pleased S. R. O. Reuben in New York 10; fair house. San Toy 16. Roselle Knott 17. Camille 19. Man's Enemy 20. An Orphan's Prayer 21. Woodland 22. Maro 23. When We Were Twenty-one 24.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): The Chaneman 9; good, to packed house. When Johnny Comes Marching Home 10 pleased good business. Bowman co. 11, 12 in Clarice, The Mountain Mystery, Van the Virginian to large houses; pleased. Al. Field's Minstrels 13. She Stoops to Conquer 14 (local). The Bughouse Man 16 (local). The Governor's Pardon 17. A Trip to Egypt 18. Winninger Brothers co. 18-24 (except 21). Kerry Gow 21.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Winninger Brothers Stock co. 5-10; good business. Plays: Lights and Shadows of a Great City, Village Counterfeiters, The Darkest Hour, Cloverdale, Simple Simon, and Sheridan Keene, Detective. The Eleventh Hour 11; two large houses; pleased. Winninger Brothers Stock co. (return) 12-24. When the World Sleeps 17. The Clansman 18. Powell's moving pictures 19, 20. A Royal Slave 24.

DECATUR.—POWERS GRAND (J. F. Given, mgr.): Sousa's Band 6 to S. R. O.; Jeannette Powers received a warm welcome from her friends here. Blue Beard, Jr., 7, 8; one performance and then disbanded. Delony-Martin moving pictures 9, 10 to fair attendance. The Lion and the Mouse 12. The Pink Hussars 13.——BIJOU: Vaudeville. Cherry Sisters and a good bill attracted good houses.

FREEPORT.—GRAND (A. C. Knorr, mgr.): Haverly's Minstrels 6 pleased full house. The Pink Hussars 7 pleased good house. Louis James in Virginius 10; excellent, to good business. Vaudeville 12-17. The Tie that Binds 21. When We Were Twenty-one 23. Al. Wilson 26. Buster Brown 27. The Wayward Daughter April 13. Lyman Howe's moving pictures 20. His Father's Sin 28.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): The Eleventh Hour 6; no performance on account of the burning of feeder wires from power house. An Orphan's Prayer 7. Sherlock Holmes 8. The Office Boy 9 pleased large house. Arizona 10; excellent, to large house.——ITEM: The remodeling of the Opera House is to commence immediately after the close of the season.

CANTON.—GRAND (F. B. Powelson, mgr.): Reuben in New York 5; good, to fair house. Dubinsky Brothers' Wallack's Theatre co. 12-17, except 13; good co. to large houses. Plays: The Mansion of Aching Hearts, Why Women Love, Escaped from the Law, A Girl of the Streets, and Deadwood Dick. A Slave of Passion 15.

ROCK ISLAND.—THEATRE (Direction Chamberlain, Kindt and Co.; R. H. Taylor, local mgr.): Over Niagara Falls 9; good business. The Gingerbread Man 11 pleased capacity. When We Were Twenty-one 13 pleased good house. A Slave of Passion 18. West and Vokes in The Two Pinks 20. Bowman Vaudeville co. 21, 22. The Flints 23-25.

KEWANEE.—McCLURE'S OPERA HOUSE (Frank F. Shults, mgr.): Dubinsky Brothers in Wallack's Theatre co. 8-10 in A Mansion of Aching Hearts, Escaped from the Law, Deadwood Dick, and An Innocent Sinner pleased good business. Hi Henry's Minstrels 14. A Slave of Passion 17. Jack Hoeffler Repertoire co. 19-24. Flints April 2.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, mgr.): Hi Henry's Minstrels 5; excellent co. and house. Reuben in New York 9; fair co. and house. Seward Show 12-16. In a Woman's Power 17.

CHICAGO HEIGHTS. — BONATH'S OPERA HOUSE (William Bonath, mgr.): A Slave of Passion 8 to fair business. Hi Henry's Minstrels 11 to capacity. Eugenie Blair 18. For Her Sake 25. When Johnny Comes Marching Home April 1.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): When Johnny Comes Marching Home 7; good co.; well filled house. When We Were Twenty-one 16. Kerry Gow 22. Man's Enemy 29. Ghosts 30.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Blue Beard, Jr., 6; only fair, to good house. An Orphan's Prayer 12. Reuben in New York 15.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): When London Sleeps 11 did good business. A Slave of Passion 13. Reuben in New York 14. An Orphan's Prayer 18.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): In a Woman's Power 10 to medium business. Hi Henry's Minstrels 12; good business. An Orphan's Prayer 15. Camille 16.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.): A Hot Old Time 5 pleased fair house. Sousa's Band 7; S. R. O.; delighted. The Little Gray Lady 10 pleased good business. Stock co. 25-31.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): Seward co. 5-10; poor business; fair co. Louis James in Virginius 12 to a poor house; a fine co. and audience much pleased.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Eugenie Blair in Oliver Twist 7; pleased. Denver Express 10 pleased good business.

MATTOON.—THEATRE (Charles Hogue, mgr.): A Hot Time 7; poor, to fair house. Arizona 9 delighted good business.

HOOPESTON.—McFERREN (A. L. Knorr, mgr.): Our New Minister 20. Patton's Little Homestead 27. Walker Whiteside April 4.

INDIANA.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): Why Girls Leave Home 5 pleased packed house. The Fortune Teller 6 played to fair house. The Rivals 7; performance good; business fair. When Knighthood Was in Flower 8, matinee and evening, played to good houses; pleased audiences. Chauncey Olcott 9; good business; co. pleased. Galvani, the Hypnotist, 10 gave wonderful exhibition of hypnotism and mind reading both afternoon and evening; house packed. Quincy Adams Sawyer 12, 13, matinee and evening. The College Widow 16. What Happened to Jones 17, matinee and evening. ——ITEM: Lacy and Lucier, assisted by Willa Young, delighted a large crowd of members at the Anthony Wayne Club 8.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): Hanlon's Fantasma to good houses 4-6. Terre Haute Symphony Orchestra (local) 7. Arizona 8; good house. Sherlock Holmes to good house 9 and packed house 10. A Hot Old Time 11. Grace George in The Marriage of William Ashe 13. The Pink Hussars 14. Louis James in The Merchant of Venice 15. It's All Your Fault 16. Reuben in New York 16. Slaves of the Mill 17.——COLISEUM (Bronson Brothers, mgrs.): Skeam Skeamer, by local colored talent and from the pen of a local colored author, 7. A Trip to Egypt 11. Prince Chap 16.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Quincy Adams Sawyer 7, 8 pleased two good houses. Chauncey Olcott in Edmund Burke 10 delighted a packed house. Louis James in The Merchant of Venice 21.——AUDITORIUM (Harry G. Sommers, mgr.): Hanlon's Fantasma 9, 10 satisfied three large houses, as usual. South Bend Choral Club in Stabat Mater 13. Lew Fields in It Happened in Nordland 16. The College Widow 17.

UNION CITY.—UNION GRAND (S. J. Fisher, mgr.): Cornell Stock co. Feb. 26-28. Plays: The Princess of Patches, A Southern Romance, and A Boy of the Street; co. and business good. Too Proud to Beg 7; pleased. Our New Minister 12 delighted a large house. The Four Huntings in The Fool House 15. Adelaide Thurston in The Triumph of Betty 23.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Florence Davis 9 in The Player Maid pleased small house. Grace George 14. Eva Tanguay 15. Robin Hood 16. Wizard of Oz. Lulu Glaser 21. Henrietta Crosman 9.——PEOPLE'S (Pedley and Burch, mgrs.): The Rays 11 played to crowded houses matinee and night and proved winners. The Factory Girl 18.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): When Knighthood Was in Flower 10; excellent, to large house. A Study in Scarlet 12; fair, to poor house. Wayward Daughters 16 canceled. Kerry Fair 23. Elmer Walters in A Millionaire Tramp 26. Reuben in New York 29. Our New Minister April 17.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschal, mgr.): The Last Rose of Summer 9 pleased the best house of the season. Hot Old Time 14. Coon Hollow 22. The Triumph of Betty 28.——SAVOY (McVay and Rundell, mgrs.): Vaudeville; good business all week.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): L. J. Beauchamp, lecture, 5 pleased good house. Old Virginia 9 failed to appear. Wayward Daughter 12 failed to appear. Royal Vaudeville co. 16 canceled. Liberty Belles 19. Little Homestead 21.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): When Knighthood Was in Flower Feb. 27; excellent, to S. R. O. Land of Nod 5 to S. R. O. Tracy the Bandit 6; fair, to good house. Big Duquesne Minstrels 9, 10 (local); excellent; attendance good.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Our New Minister 9 pleased good business. A Study in Scarlet 15. Our New Minister 17 (return). Crocker's Educated Horses 19-21. The Little Homestead 23.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): A Hot Time Feb. 27; fair, to fair house. Liberty Belles 3 canceled. When Knighthood Was in Flower 12. Stetson's U. T. C. 15. Crocker's Horses 22-24. Buster Brown 31.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): King of Tramps 7 to fair house. Gus Sun's Minstrels 13, 14. Human Slave 20. Si Plunkard 27. Shadows on the Hearth April 2. The Jeffersons in The Rivals 6.

ANGOLA.—CROXTON OPERA HOUSE (R. R. Willis, mgr.): Quincy Adams Sawyer 10; splendid, to packed house. Hawthorn Musical co. 13. Herald Square moving picture co. 14. Little Homestead 23. New York Vaudeville co. 29.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop. and mgr.): Quincy Adams Sawyer 9 delighted a good house; co. strong. Our New Minister 16. Howe's moving pictures 22. New York Amusement co. 30. Uncle Josh Perkins April 5.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Dark.——ITEMS: Harter's Opera House has been leased to John Ammons for vaudeville.—Eagles' Opera House is completed and will open in April.

HUNTINGTON.—THEATRE (H. E. Rosebrough, mgr.): Roselle Knott 7 pleased a packed house. Return 9 to S. R. O. What Happened to Jones 15. Purdue Orchestra 23. Sherlock Holmes 26. David Harum 29. Sweet Clover April 2.

GOSHEN.—JEFFERSON (Harry G. Sommers, mgr.): The Jeffersons in The Rivals 8; medium business; best of the season. A Study in Scarlet 16. U. T. C. 17. Virginia Drew Trescott in When Knighthood Was in Flower 22. Sousa's Band, matinee, 28.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Herald Square moving pictures 15. Garrett Band Boys Concert 20. The Little Homestead 22. East Lynne 26.

WASHINGTON.—SPINK'S OPERA HOUSE (Frank Green, mgr.): Sousa's Band 5, matinee, pleased S. R. O. Gus Sun's Minstrels 10; business poor; performance fair. Hot Old Time 13. Blue Beard, Jr., 17.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): The College Widow 6 delighted an immense audience. Too Proud to Beg 8 to small house. The Last Rose of Summer 10; two performances to good business.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretagert, mgr.): Guy Carrelton Lee 5; crowded house; delighted. Gus Sun's Minstrels 7; S. R. O. John R. De Motte 9; forceful lecturer; large house. Salisbury Family Orchestra 13.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Our New Minister 13 (return) pleased house. Ferguson's Comedians 9 failed to appear. Human Slave 23.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Hooligan's Troubles 15. The Wayward Daughter 19. The Ladells (magicians) 22. The Russian Slave April 2.

BLUFFTON.—GRAND (Smith and Tangeman, mgrs.): Our New Minister 15. Hoity Toity 17. Herbert O'Conor in Ghosts 19.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (A. Bert Estes, mgr.): A Royal Slave Feb. 24; good, to small house. Lyman Howe 27; fair, to good business. What a Woman Will Do 3; good co. and house. John Griffith in Richard III 6. Under Two Flags 15. In a Woman's Power 21. Rooney Boys 22.

ARDMORE.—ROBINSON'S OPERA HOUSE: What Women Will Do 5; fair business. Honolulu Minstrels 10; fair business. Beggar Prince Opera co. 15-17.

LEHIGH.—BIJOU (Boone Williams, mgr.): The Holy City Feb. 21 and A Royal Slave 28 failed to appear. Humpty Dumpty 14. Honolulu Minstrels 26.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Buster Brown 13. Iowa State Normal Minnesingers (benefit High School) 17. David Harum 23. Maude Ballington Booth (Ellsworth College Lecture Course) 22.
FRANK E. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Al. G. Field's Minstrels 7; capacity; pleased. Isle of Spice 8; good business; pleased. San Toy 9, 10; large and pleased audiences. Thomas Jefferson in Rip Van Winkle 12 packed the house. West and Vokes in A Pair of Pinks 14. Buster Brown 16. The Rivals 21. Savage's English Grand Opera co. 22, producing matinee, Faust; evening, The Valkyrie.——AUDITORIUM (William Foster, mgr.): Black Hawk Mine 8-10; fine business and co. The Way of the Transgressor 11-14; good co. and business. Queen of the Highbinders 15-17. At the Old Cross Roads 18-21. Dangers of the Working Girl 22-24. Hooligan in New York 25-28. Dora Thorne 29-31.——ITEM: A beautiful new theatre will rise from the ruins of the Grand. For the remainder of the season all attractions that have been booked at the Grand will be played at the Auditorium. The Homeseekers co., playing at the Grand, sustained a total loss of wardrobe and scenery. They disbanded for the season.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Babes in Toyland 6 pleased a good sized audience. Egypta 7 and 9 (local), benefit of Lend a Hand Club, drew large audiences. Lewis Morrison 8 in Faust; fair business; good performance. Al. G. Field's Minstrels 10; two performances to capacity of the house; best of satisfaction given. Elbert Hubbard lecture 12, under auspices of Davenport Lodge, 298, B. P. O. E., drew fair house. The Gingerbread Man 13; good house and performance. When We Were Twenty-one 14. A Pair of Pinks 19. The Flints 19-22. At the Old Cross Roads 25. Checkers 28.

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.): Woodward Stock co. Feb. 26-2. Plays: The Inventor, The Galley Slave, Woman Against Woman, Van the Virginian, and Little Lord Fauntleroy; pleased good business. West and Vokes in A Pair of Pinks 3; splendid co.; only fair house. Side Tracked 4; fair, to large audience. Inauguration of vaudeville 5: Casad and De Verne, Downey and Willard, John L. Lyons, and the Four Graceful Grohs. Vaudeville is to be the bill at matinee and evening performances during the week, and a regular traveling co. will appear Sunday evening. A Woman's Sacrifice 11. John Griffith in Richard III 25.——GEM (Winchester and Smith, props.): Vaudeville; good business.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus.-mgr.): Babes in Toyland 7 pleased capacity. Al. G. Field's Minstrels 8; fine, to full house. Over Niagara Falls 10; good, to fair house. When We Were Twenty-one 12; fine to good house. When London Sleeps 14. The Gingerbread Man 15. West and Vokes 16. The Rivals 20. The Savage English Grand Opera co. 21 in Faust and Tannhauser. Honeymoon 24.——PEOPLE'S (Victor Hugo, mgr.): Vaudeville; fine bill; good business.

CLINTON.—THEATRE (C. E. Dixon, mgr.): When We Were Twenty-one 9; capacity matinee and fair evening business; extra matinee 10. The Gingerbread Man 12 packed the house; the hit of the season; Harriet Burt scored as a beautiful and tuneful substitute for Helen Bertram in the role of Jack Horner. San Toy 15. A Pair of Pinks 17. The Little Gray Lady 22. Buster Brown 24. Checkers 28. Sousa's Band 27. Virginia Drew Trescott 28. The Lightning Conductor 29. The Honeymoon 31.

CRESTON.—TEMPLE GRAND (Busby Brothers, mgrs.; Carl Davenport, local rep.): Katharine Ridgeway Concert co. Feb. 21 pleased S. R. O. Walker Whiteside in Heart and Sword 27; fine, to good house. The Tie that Binds 1; good, to light business. San Toy 7; excellent, to good house. Newens' lecture 12 pleased good house.——CRESTON OPERA HOUSE (J. H. Patt, mgr.): Henderson Stock co. 12-17; fair co. and business.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Hickman-Bessey co. 5-10; splendid co. and business, presenting My Old Kentucky Home, Brother Against Brother, When Reuben Comes to Town, The Lighthouse Robbery, Everybody's Lawyer, and The Great Gold King. John T. McCutchon, cartoonist for Chicago "Tribune," gives lecture under auspices of Y. M. C. A. 12. Fifty-fourth Iowa National Guard Band gives concert 14. The Way of the Transgressor 15.

FORT DODGE.—MIDLAND (A. B. Beall, mgr.; C. F. Pederson, local mgr.): The Tie That Binds 8 canceled. Isle of Spice 10; fine house; pleased. Dr. Powell, Y. M. C. A. (lecture), 11; big audience. San Toy 12 had good house and pleased. Buster Brown has big advance sale for 14. When London Sleeps 17. David Harum 24. Jefferson Boy 27.

DECORAH.—GRAND (Weiser and Bear, mgrs.): Harold Heide (violin concert) 5; good house; pleased. Sam Jones 7 (Lecture Bureau); packed house; pleased. Man's Enemy 12 failed to appear. Al. Wilson 28 in The German Gypsy.——STYER'S OPERA HOUSE (George Higgens, mgr.): Professor Bryson's Boys' Orchestra 9; full house; pleased.

DUBUQUE.—GRAND (William T. Roehl, mgr.): Pink Hussars 6 gave an excellent performance to capacity. Babes in Toyland 8; delightful, to fine audience. Field's Minstrels 9; good, to a full house. When London Sleeps 13. San Toy 14. The Tie that Binds 17. The Way of the Transgressor 21. Buster Brown 23.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): It Happened in Nordland 4 to capacity; pleased. Lulu Glaser in Miss Dolly Dollars 5 delighted crowded house. Parsifal 10; fair house and presentation. Thomas Jefferson 11 in Rip Van Winkle. Brothers Byrne in Eight Bells 14. Isle of Spice 16. The Gingerbread Man 17.

IOWA CITY.—COLDREN OPERA HOUEE (C. C. Rowley, mgr.): National Stock co. week 12, except 13, when David Proctor returns with A Message from Mars. Lecture (University Course) 21. Hooligan's Troubles 23. Annual concert of the University Band 26. The Bowman Stock co. 28, 29. The Jeffersons in The Rivals 30.

BURLINGTON.—GRAND (Chamberlin, Harrington and Co., mgrs.): The Carleton Opera co. in When Johnny Comes Marching Home 8 gave fair satisfaction; moderate business. Field's Minstrels 12, excellent, to S. R. O. The Way of the Transgressor 14, excellent. Neville co. week 19. Ben Greet's Players 26. Bells 28. Checkers 30. Mme. Sapho 31.

FAIRFIELD.—GRAND (Jos. Tuma, mgr.): Star National Stock co. in Dora Thorne 5; Man's Enemy Against Woman 9, and in Old Virginia 10 to capacity business; good co. Ridgeway Concert co. 12 pleased a packed house. Hi Henry's Minstrels 16.

INDEPENDENCE.—OPERA HOUSE (C. E. Ransier, mgr.): Isle of Spice 6; good house; pleased. Hickman-Bessey Stock co. 12-17. Buster Brown 22. When Knighthood Was in Flower 24.

WATERLOO.—BROWN'S OPERA HOUSE (F. F. Brown, mgr.): The Isle of Spice 7 pleased fair business; co. good. San Toy 13. When London Sleeps 17. Buster Brown 20, 21. The Jeffersons 28.

OSAGE.—SPAULDING'S OPERA HOUSE (Goodall and Prime, mgrs.): Columbia Opera co. in Faustus Feb. 26; co. pleased. Metropolitan Entertainers 7; fair.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Over Niagara Falls 9 pleased good house. Irma Opera co. in Miss America's Daughter 10; pleased big house. At the Old Cross Roads 18.

CENTERVILLE.—DRAKE OPERA HOUSE (Payton and Swearingen, mgrs.): His Father's Sin 5. Hi Henry's Minstrels 17. Atkins Med. co. 22-31. When Knighthood Was in Flower April 2.

SPENCER.—GRAND (Franklin Fiorte, mgr.): Charlotte Burnett in The Honeymoon 10; fair, to good business.

PERRY.—GRAND (E. M. Harvey, mgr.): Buster Brown 15; advance sale good.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Hickman-Bessey co. 12-14. Irma 19. Honeymoon 26.

KANSAS.

TOPEKA.—GRAND (Crawford and Kane, mgrs.): Shipp's Indoor Circus 5-11 highly pleased capacity every night. Side Tracked 11; mediocre performance; fair house. West and Vokes in A Pair of Pinks 12. David Harum 13. Tom Miner's Bohemian Burlesquers 14. Lyman H. Howe in his Lifecrams 17. When Johnny Comes Marching Home 19. Al. G. Field's Minstrels 25.——CRAWFORD (Crawford and Kane, mgrs.): Miss Bob White 10; good co. and performance; fair house both matinee and night.
DAVID J. AUGUST.

LEAVENWORTH. — CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Miner's American Burlesquers 7; topheavy house; olio of acts good. Miss Bob White 9; excellent; business good. West and Vokes 10 in A Pair of Pinks; business moderate; performance pleased.——PEOPLE'S (Cunningham Brothers, mgrs.): Large crowds greet the bill of 11, including James and Cecelia Welch, Roswell and Malone, John Lyons, Casad and Deverne, Jake Georgen, and the kinodrome.

PAOLA.—MALLORY (Charles H. Mallory, mgr.): Belcher's Comedians 26-29. Plays: All for Love and An Honest Rogue; fair business; pleased. Performance 26 canceled on account of co. being in wreck. Mr. Belcher will soon present for one night stands Wedded, but No Wife, featuring Miss Belcher. Old Arkansaw 3 to small house; deserved better; co. good. Return engagement of Beautiful Bagdad 5 to S. R. O. at advanced prices. John Griffith in King Richard III 14.

PITTSBURG.—LA BELLE (W. W. Bell, mgr.): The Clansman 4 broke all records. Myrkle-Harder co. 5-11. Plays: The Slave Girl, Perils of Paris, Fisherman's Daughter, At Pike's Peak, Struggle for Gold, Child of the Slums; co. fair; business good. Kerry Gow 12. Old Arkansaw 17. The Tie that Binds 18. A Royal Slave 19. Alvin Joslin 24. Merey Stock co. 25-31.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Miner's American Burlesquers 9; pleased. Walker Whiteside in Heart and Sword 10; good business; excellent play and co. Bohemian Burlesquers 17. Lyman Howe 19. When Johnny Comes Marching Home 20.

ATCHISON.—THEATRE (A. S. Lewis, mgr.): The Way of the Transgressor 6 to topheavy house. Miss Bob White 8 pleased large house. Dora Thorne 11; business and co. fair. David Harum 12; good co. to big business. Happy Hooligan's Troubles 14. A. G. Field's Minstrels 15. A Homespun Heart 18.

CHERRYVALE.—OPERA HOUSE (Charles Cash, mgr.): Brinton's Entertainment co. (moving pictures) 1-3 pleased good business. Elks' Dance (local) 8. Whitney Brothers' Quartette (Lecture Course) 8. Benton's Comedians 12-18.

WINFIELD.—GRAND (E. R. Byers, mgr.): National Grand Opera co. 9 in selections from Parsifal, Faust, Carmen, etc.; excellent, to fair house. Side

LEONARD SHEPHERD

As TRIVULZIO in MONNA VANNA

Press Opinions:

"Perhaps the most successful performance of the evening was the Trivulzio."—NEW YORK SUN, October 24, 1905.

"There was the work of Mme. Kalich, in the title role, and the indefinable cleverness of Leonard Shepherd, as the Florentine commissioner; and these masterpieces of acting were sufficient to mark the production as a notable one. Mr. Shepherd, in some half a dozen lines, succeeds in producing an effect that is of the ineradicable kind. By what art the quality of sinisterness is so perfectly simulated one cannot say; but certainly a more effective bit of acting has seldom been seen."—ST. LOUIS GLOBE-DEMOCRAT, January 2, 1906.

"There is but one other real artist in the cast, Leonard Shepherd, who plays the role of the treacherous, intriguing Trivulzio

IN OTHER CITIES.

SAN FRANCISCO.

At the Grand Opera House 5-12 The Sleeping Beauty and the Beast did a big business. It was an excellent attraction and will remain another week.

The Tivoli is still crowded at each performance of The Isle of Spice. This is its third week, 5-12, and it is becoming more and more popular. Gus Sohlke and George Lask deserve credit for the fine staging.

The second week of The Proud Prince at the Majestic 5-12 drew bigger crowds than it did the first, which is very gratifying to the management, as they usually run their performance but one week. Next week Donald Bowles and the Bishop Players will appear in The Bold Sojer Boy.

At the Alhambra 5-12 Hershall Mayall distinguished himself in the role of Hamlet. This is Mr. Mayall's first attempt in this difficult role and he gave it a very intelligent reading. Agnes Rankin was a good Ophelia, James Corrigan was capital as the grave digger, and George Webster's Ghost showed careful study. The rest of the co. did their best. Next week The Christian, with Bertha Creighton as Glory Quayle and Hershall Mayall as John Storm.

At the Central 5-12 Landers Stevens as Sidney Carton in The Only Way was the attraction. Mr. Stevens has never done anything better and the other players were well cast. The piece has drawn big crowds. Next week Georgie Cooper in My Tomboy Girl.

One of the cleverest performances given here for some time was that of The Little Princess at the Alcazar 5-12, with Effie Bond in the role of Sarah Crewe. The little Cooper children, Ollie and Edith, as Emmyngarde and Janet, were interesting. Becky, the little slavey, was well played by Anita Murray. Blanche Sweet as little Lottie was dainty. The rest of the co. were well placed.

Florence Roberts and her excellent co. at the Columbia 5-12 in Alice M. Smith's new play, The Strength of the Weak, has been quite the topic in theatricals this last week. Next week Little Johnny Jones is sure to pack the house.

Frederick Warde has been drawing good houses at Steinway Hall 5-10. His lectures on Shakespeare and his plays have proven interesting and instructive.

Madame Gadski's recital at the Tivoli on Sunday afternoon, 4, was occasion for an ovation rarely seen in a theatre.

Raoul Pugno comes next week, 14, 16, 17, at Lyric Hall.

OSCAR SIDNEY FRANK.

SALT LAKE CITY.

At the Salt Lake Theatre on Monday evening, the 5th, our crack musical organization, the Orpheus Club, assisted by Madame Lydia Sterling, contralto; Glen Hall, tenor, and Professor Arthur Shepherd, pianist, gave an excellent entertainment to a full house, a genuine "society night" audience. Everything scored. Following this, evening of 6, under the auspices of the local Knights of Pythias, John Milton, assisted by members of the lodges and other talent, presented Damon and Pythias to a packed house. Mr. Milton and his wife essayed the roles of Damon and Calanthe respectively, to each of which they gave exceptionally good interpretation. The Pythias of Louis Dworshak was very effective and the whole performance satisfactory, reflecting credit on John Milton, who trained the people and staged the play. A good sum was netted to the lodges. The only other attraction of the week was the operatic extravaganza The Witch of the Woods, promoted and staged by Harriet Purdy Smith and given under the auspices of the Liberty Stake Amusement Association. Two performances were given afternoon and evening of 10 to packed houses. Over two hundred young women and children were coached, costumed and well handled by the promoter, and the audiences were highly pleased. County Chairman 12-14. Primrose's Minstrels 15, 16.

At the Grand Georgia Harper has made many friends and played to good business, presenting Prosper first half of week and Camille latter half. This concludes the two weeks' engagement and Miss Harper has made an impression that will be remembered. Joseph Detrick and William Marion were popular. Human Hearts 11-14. Theodore Lorch co. 15-17.

The Lyric has had good houses all the week, the Yankee Doodle Girls scoring. The Baltimore Beauties replaced them week of 18, pleasing a full house on the opening night.

William Guiney, the new manager of the Lyric, has dropped easily into his new position, as he had practically done the same work under the late manager, Walter S. Moss.

The noted Welsh singer, Ben Davies, will appear in the great Mormon Tabernacle 23, under the auspices of and in connection with the Tabernacle choir.

The death of H. R. Bowring during the week takes another prominent pioneer of the Utah drama (so soon to follow John S. Lindsay) from our midst. "Harry" Bowring, as he was familiarly known, in the Winter of 1869-60 permitted his newly built house (size 18 x 40 feet) to be converted into a theatre, which was known as Bowring's Theatre, and in which The Honeymoon, The Gamester, Lake the Laborer, Othello, and the farces of Betsy Baker and Mr. and Mrs. Peter White were played. It was this venture that gave the Mormon leader, Brigham Young, the idea of building the Salt Lake Theatre, which is considered even to-day a fairly up-to-date house. Mr. Bowring was a clever actor, but has for many years lived in retirement among his family, loved by them and respected by the community.

C. R. JOHNSON.

INDIANAPOLIS.

Chauncey Olcott paid his second visit to Indianapolis, appearing in Edmund Burke at English's 8, and won an enviable reputation among the theatregoers here. The annual minstrel show of the Elks, Lodge No. 13, was given at English's 13, 14 to crowded house, and provided an entertainment that was thoroughly enjoyed by all. It's All Your Fault 14, 15. Louis James 16, 17. The Pink Hussars 19. Olga Nethersole 20-22.

Why Girls Leave Home, toned down considerably, drew large houses at the Park 8-10. The Rays in Down the Pike 12-17. Tom, Dick and Harry 19-21.

A large audience attended the People's concert at Caleb Mills' Hall 12, given by the Shindler Trio, assisted by Irene Armstrong Funk, pianist. Theodine Wagner, of this city, a pupil of the celebrated Von Bunker, will give a piano recital at Caleb Mills' Hall 23, assisted by Orville Harrold, tenor, and Mrs. Albert Lieber, violinist.

Woodruff Park, under the management of Richard Kann, president, and T. G. Walling, general manager, will be opened to the public for the first time May 18, for a season of twenty weeks. The management has arranged for a band of twenty-five pieces under the direction of Herman Arndt, of the English Opera House orchestra. During the season six first vaudeville acts will be given daily, and there will be high diving and wire walking. Twice each week fire works exhibits will be given.

Lavinia Shannon, who was for two seasons the leading woman of the old Grand Stock co., will be one of the headline attractions at the Grand week 19, this being her first local appearance as a vaudeville entertainer. Her coming engagement is attracting much attention.

Louise Closser, formerly of this city, who plays the leading part in It's All Your Fault, which opens at English's to-night (14) will be with her mother, Mrs. I. M. Closser, during her stay in the city.

Alice Lyndon Dell, the little Indianapolis girl, is a great favorite at the Grand this week, and many the nice curtains are being given in her honor. "Sweet hearts International," a song written especially for her by Louis Weslyn Jones, of the Grand, is making a hit. It is catchy and tuneful.

PEARL KIRKWOOD.

MONTREAL.

The Little Gray Lady opened at His Majesty's 12 to a light house and proved to be one of the most satisfactory plays with the most evenly balanced cast that we have seen this season. Gillette in Clarice 19-24.

In New York Town opened to good business at the Academy 12. It is an inane musical mixture, well staged and fairly acted. The Funny Mr. Dooley 19-24.

How Hearts Are Broken, an interesting and well staged melodrama, was the bill at the Francais. The co. is decidedly above the average. Eugenie Bauvier as Mona Fancher, the gypsy, is especially deserving of mention. King of the Opium Ring 19-24.

Decore, the French original from which The Cookoo was adapted, held the boards at the Nouveautes. It is extremely amusing, if somewhat Parisian in respect to its morals. The three leading parts were in the hands of Mlle. Ducange and Messrs. J. Prevost and L. Christian, who all acquitted themselves excellently. L'Avenue 19-24.

The Kentucky Belles gave a good all around burlesque performance at the Royal this week. The Merrymakers come next week.

Le Vengeance (a French version of Eagle's Nest) is proving a drawing card at the National. Paul Casenouve appears in the leading role.

Le Dame de Ches Maxim proved such a success at the Bijou that it was kept on for a second week. Les Cloches de Corneville 19-24.

The Kneisel Quartette gave a successful concert 12 in the Y. M. C. A. Hall, under the auspices of the Ladies' Morning Musical.

The many friends and admirers of Adele Keim and James W. Castle, which they made during their sojourn here with the Proctor Stock co., are delighted to hear of their success as leading lady and stage-manager, respectively, at the Bush Temple Theatre, Chicago.

Eva Vincent was the recipient of two baskets of flowers on the opening night of The Little Gray Lady.

W. A. TREMAYNE.

COLUMBUS.

Vale Empire Stock co. of 1906. The season closed in what may literally be termed a blaze of glory on Saturday 10. The last bill was Jim the Penman and was accorded liberal patronage, being one of the best things that the co. has done since its advent in this city last August.

The co. left the city in a body on Sunday 11. Frank Camp, William Deming, Oscar Alpfel and Thomas Williams all going to Cleveland, where they enter stock. Van Dyke Brooks, Isabell O'Madigan, Elfreda Lasche and George Lessey went direct to the only New York, the Home, Sweet Home of all the actor folk.

Priestley Morrison and his wife, Mary Horne, remain in Columbus for the present. Mr. Morrison was stage director and house manager, and as such created an enviable reputation. Mr. Morrison has been approached by several of the city's prominent business men relative to his remaining in Columbus permanently, but as yet has not decided upon his future plans.

The future of the playhouse is problematical, there being several bidders for it. The new owner, George Urlin, has refused to make his plans known, and any opinion that could be advanced would be only guesswork.

The first concert of the new Columbus Symphony Orchestra, under the direction and management of Franc Ziegler and Charles T. Howe, was a success. The concert was given in the splendid new Memorial Hall, probably the finest auditorium in the State, on Friday 9 to an appreciative and almost capacity audience. Two more concerts are to be given later in the season, which will be on an even larger and more pretentious scale than the first one.

The annual performance of the Strollers of the Ohio State University was given in the School Chapel on Friday 16 to a capacity house, which thoroughly enjoyed the antics of the various players in the farce, Men, Maids and Matchmakers. The performance was given under the supervision of Lyman Haller, of this city and was a huge success.

JOSEPH R. HAGUE.

NEW ORLEANS.

Alice Nielsen and her competent co. appeared at the Tulane Theatre for one performance 12, presenting Don Pasquale to a crowded house. Julia Marlowe and E. H. Sothern appeared at the Tulane Theatre 13-17 in repertoire. The plays presented during the week were: The Taming of the Shrew, Romeo and Juliet, Twelfth Night, and The Merchant of Venice, in all of which the dual stars scored distinct triumphs. The supporting co. was strong in ability and in keeping with the work of the principals. Excellent attendance prevailed during the week. Marie Cahill 18-24.

The Baldwin-Melville Stock co., at the Lyric Theatre, put on The House of Mystery 11-17. The audiences seemed to enjoy the performance immensely. Her Marriage Vow 18-24.

A fair co. presenting The Errand Boy, with Billy B. Van in the principal role, was the attraction at the Crescent Theatre 11-17. The Old Homestead 18-24.

Manager Fourton's Stock co. at the Grand Opera House was seen in a dramatization of Parsifal, and this ambitious effort of the co. made an excellent impression on the patrons of the house. Alice Treat Hunt as Kundry was at her best. The play was well attended during the week, and came in the nature of an innovation. Davy Crockett 18-24.

The Gay Masqueraders held the boards at the Greenwall Theatre 13-17. Sarah Bernhardt in repertoire 18-24. Trocadero Burlesquers 25-April 3.

At the French Opera House the attendance and performance continue fair 17, 18. Mignon was the bill matinee, 11, and Cyrano de Bergerac was put on by the comedy co. at night 11, with Mlle. Prodax as Roxane, and Mr. Gobel as Cyrano. Mr. Vallier, the home of the co., was tendered a benefit 13, when a composite bill was presented.

J. MARSHALL QUINTERO.

OMAHA.

Omaha now has five theatres open, and also an occasional attraction at the Auditorium, so in spite of this fact business seems profitable at each house, although there are signs of a coming change.

At the Boyd Lois Glaser in Miss Dolly Dollars played to two good audiences 6, 7. What Happened in Nordland, with Lew Fields and a large and brilliant co. of comedians and pretty girls, also did well 8-10. The Isle of Spice opened a two-nights' engagement 11 to two splendid houses, and repeated the success achieved on two previous engagements. Manager Burgess announces Thomas Jefferson 13, 14. A Message from Mars 15-17. The Gingerbread Man 18, 19. Savage's Grand Opera co. 22, 24.

At the Krug The Way of the Transgressor 8-10 was presented by an excellent co., and found favor with the goodly audiences in attendance. Shadows on the Hearth 11-14 opened to two large Sunday audiences, and the leading members of the co. received merited praise. Right Rolls 15-17. When London Sleeps 18, 19. Dangers of Working Girls 20, 21.

A Contented Woman was the offering of the Woodward Stock co. at the Burwood week of 11, the individual members all coming in for hearty applause from a series of well filled houses. The Second in Command week of 18.

The Van Dyke Stock co. of St. Joe, Mo., associated with Manager James Fulton, of Chambers' Omaha School of Acting, opened a five-weeks' engagement at the Lyric theatre 11 in Across the Desert. Walter Van Dyke and George Hampton are capable leaders of the co., and Birdie Van Dyke, the leading woman, is also seen to advantage. Carmen is the selection for the week of 18. Business was fine. The co. gives two performances daily.

JOHN R. RINGWALT.

KANSAS CITY.

It Happened in Nordland, with Lew Fields and his all star co., played an engagement of four nights and matinee at the Willis Wood 11-14 to packed houses. Thomas Jefferson in Rip Van Winkle 15-17. A Message from Mars 18-21. Joseph and William Jefferson in The Rivals 22-24.

Miss Bob White was seen in Kansas City for the first time at the Grand 11-17. The production was appropriately staged and costumed. Al. G. Field's Minstrels 18-24.

When Johnny Comes Marching Home, as presented by the Carleton Opera co. at the Auditorium 14-24, was a most pleasing production and well merited the large crowds that it drew. Brothers Byrne in Eight Bells 18-24.

Dangers of Working Girls held the boards at the Gillis 11-17, and was well received by large audiences nightly. The Governor's Pardon 18-24.

At the People's Theatre the Fulton Stock co. offered Brother Against Brother for the week of 11-17 to good business. Jess B. Fulton and Ainsworth Arnold essayed the title-roles and won much applause for their clever work. Capable support was lent by Enid Jackson, George Castleberry, Lois T. Davis, and Ivy Bowman, who deserve special notice. The production was well staged. Lingard 18-24.

The Savage English Grand Opera co. is announced for the last half of the week of 25-31 at the Willis Wood, presenting The Valkyrie, Rigoletto, and Faust.

D. KEEDY CAMPBELL.

PORTLAND, ORE.

The Marquam was dark the past week until Thursday night, 9, when Gadski gave a single recital. Little Johnny Jones finished out the week 10 and 11 at this house to well filled houses. Paul Gilmore in Captain Debonnaire 12, 13. Pauline Hall 14, 15, presenting Dorcas.

Murray and Mack have enjoyed a land office business at the Empire 4-10, with Around the Town. Resurrection will be the bill 11-17.

Williams' Imperials occupied the Baker 4-10, and pleased the patrons of this house. The Avenue Girls Burlesquers next, 10-17.

At the Lyric the current bill 5-11 has been A Woman's Oath. Monday the bill changes for the week 12-18, to The Boys of Galway.

Considerable trouble has been experienced at the local theatres the past few weeks because of the selling of passes. One arrest has already been made because of it.

The Belasco Theatre is reported to have again been sold, making the fourth reported transfer within a year.

Managers George L. Baker and Calvin Heilig have announced a Summer season of stock at the Marquam Grand. The stock co. will be composed of Edgar Baume, Lillian Lawrence, Howard Bussell, William Dills, John Salapolla, Donald Bowles, Roy Bernard, Dot Bernard, and other local favorites of the past three years.

JOHN F. LOGAN.

JERSEY CITY.

Behind the Mask came to the Academy of Music 12-17 to very good patronage and turned out to be a pleasant drama. Kellar 19-24. Edward Harrigan 26-31.

Across the Pacific was a strong attraction at the Bijou Theatre 12-17. Custer's Last Fight 19-24. Harry Clay Blaney in The Man Behind the Gun 26-31.

The sale of the Bijou Theatre property to the International Amusement and Realty Co. (represented by J. Austin Fynes) 14 is now a matter of history. Colonel John W. Holmes received a certified check for $25,000 to bind the bargain and the title will be passed April 21, when the new policy will be inaugurated (vaudeville) with a Summer season of stock plays for the hot weather. The Bijou is now in its eighth season and has been a winner since the start. Colonel Holmes is undecided as to his future movements, although he owns a third interest in the Lyceum Theatre, Paterson.

Ground was broken at Bayonne 14 for the new dramatic house to be opened there next September. A. E. Schiller, who has managed the Park Garden there during the Summer, is to be the manager.

J. Austin Fynes has opened a moving picture show on the main street here in a store. Business good.

WALTER C. SMITH.

TOLEDO.

It's All Your Fault, a very entertaining comedy, played to very small houses at the Valentine 12, 13.

At the Lyceum Virginia Drew Trescott packed the house at every performance 8-10 to see When Knighthood Was in Flower. Miss Trescott's work was charming and her support exceptionally good. Thomas Shea filled the week of 12 with a round of romantic and Shakespearean plays. Shea's productions are all carefully staged, and the star and co. were most cordially received by fair houses.

Fast Life in New York was the Burt bill 8-10. The piece was full of excitement and action. Julian Rose met with an accident at the first matinee which made it impossible to continue the performance, and the curtain was rung down and money refunded to the audience. The Burglar's Daughter 11-14 was a good, wholesome drama in the hands of a good co.

All the theatres opened their doors Sunday and resumed performances. Managers and actors were arrested after the performances and fined $5 and costs next morning. The Church Federation claim they will renew proceedings next Sunday. The outcome is watched with considerable interest.

C. M. EDSON.

PROVIDENCE.

The appearance of Bertha Kalich and her co. at the Shubert 12-17 marked another interesting event in Providence theatricals, and she was splendidly received by both the press and the public. Monna Vanna and Therese Raquin were given during the week, and Miss Kalich by her remarkable performances proved herself an actress of great ability. Both plays were superbly staged and admirably acted. Very good houses. The Social Whirl 21-24.

Charles T. Aldrich appeared as a star at the Empire 12-17 in Secret Service Sam. A large house greeted him on opening night, and if applause counts for anything the piece was well liked. Young Buffalo, King of the Wild West, 19-24.

The piano recital by Madame Antoinette Szumowska at the Eloise 13 attracted a large audience.

Harrison Grey Fiske was in town 12-17, giving his personal attention to his productions of Monna Vanna and Therese Raquin at the Shubert.

Mabel Moore, a Chicago girl, who made her debut as understudy to Alice Nielsen and who has been identified with several stock cos., has been engaged for the Albee Stock co.

HOWARD C. RIPLEY.

LOS ANGELES.

At the Mason week 5-10 was the return engagement of Nellie Stewart in Sweet Nell of Old Drury, but strange to say business and interest was lacking what it should have been.

Richard Carvel at the Burbank 4-10 proved a winner from the start. Morosco's large and capable co. swung into their parts as though they had been playing the drama for a season, and the production was worthy of the patronage received. A big revival of A Texas Steer is slated for 11-17.

At the Grand 4-10 My Wife's Family reigned supreme. Coming next week, 11-17, Pollard's Lilliputian Opera co.

A Gaiety Girl was the bill at the Hotchkiss 4-10 and the most was made of it. A Tin Soldier next week.

Ellery's Royal Italian Band will end its long engagement at Venice March 11, traveling to San Diego and from there Eastward to fill contracts for the Summer season, and then home again for the Winter. Their season at the beach resort has been a complete success from the start.

DON W. CARLTON.

NEWARK.

That The Prince of Pilsen has lost none of its popularity has been proven at the Newark Theatre 12-17. Week 19-24 Wonderland. Week 26-31 The Rose of Alhambra.

The Empire Theatre remained dark throughout the week, but reopens 19, when The Earl and the Girl will be the attraction.

As the author of The Old Clothes Man and as the impersonator of one of the leading characters in that melodramatic production, James Kyrle MacCurdy commended himself to a large sized audience at the Columbia Theatre 12, where the play opened for the week. Week 19-24 A Crown of Thorns. The Fays return week of 26-31.

The Funny Mr. Dooley furnished a run of fun and laughter that was both novel and pleasing to the patrons of Blaney's 12-17. As presented by Paul Quinn and his co. the performance moves merrily from start to finish. Week 19-24 Uncle Tom's Cabin.

JOSEPH E. HARRISON.

BUFFALO.

The biggest business of the season is to the credit of the Ben Hur co., which was at the Star 12-14, many being turned away at every performance. The co. was as good as on previous occasions and included Josephine Knoll, who was formerly a well-known choir singer here.

Dustin Farnum, almost as great a favorite here as his brother William, did a good business at the Star 15-17 in The Virginian.

Such laughter was never heard in a theatre as at the Lyceum week 12, when Before and After held the boards. The house was crowded nightly to greet those distinguished farceurs.

Shadows of a Great City attracted packed houses at the Academy week 12.

The Four Mortons did a tremendous business at the Teck week 12, offering Breaking Into Society.

Marteau Gerardy recital drew an immense audience to Convention Hall 19.

P. T. O'CONNOR.

MINNEAPOLIS.

The Savage English Grand Opera co. played a very successful engagement at the Metropolitan first half week 11, opening with La Boheme, followed by Die Valkyrie, Rigoletto, Tannhauser, and Faust in the order named. It was quite the musical event of the season, and more firmly entrenched the organization in the affections of the people. Babes in Toyland 15. Checkers 18.

Yorke and Adams in Bankers and Brokers held the boards at the Bijou week 11, drawing good business. Nat Wills in The Duke of Duluth follows.

Kathleen Mavourneen was given a well appointed production at the Lyceum week 11 by the Ralph Stuart co. Mr. Stuart appeared to advantage in the role of Terrence O'Moore. Laura E. Lang did some exceptionally good work in the name part. Lewis S. Stone as Father Cassaday deserves mention. Week 18 The Man from Missouri, first time in stock. The Octoroon follows.

CHARLES M. LANE.

SEATTLE.

Little Johnny Jones drew very large audiences to the Grand Opera House 4-7 and proved to be very pleasing. Pauline Hall in Dorcas also drew large audiences and her offering was very well presented by a capable co. Laura Frankenfeld 11, 12. Madame Gadski 13. Piff! Paff! Pouf 14-17. Paul Gilmore 18-20. The Christian 23, 24.

The Avenue Girls was the attraction at the Seattle 4-10 and large audiences were drawn throughout the week. Reilly and Woods' Big Show 11-17. Miss New York, Jr., Burlesque co. 18-24.

The Charles A. Taylor co. had a week of very large audiences at the Third Avenue 4-10, with White Caps as the bill. Laurette Taylor won much favor in the leading part. Next week the Third Avenue will bid strongly for local patronage. Murray and Mack 18-24.

RODNEY D. WHITE.

TORONTO.

Wright Lorimer's fine production of The Shepherd King, which opened before a large house at the Princess 12, found favor with the critics and the public. The Virginian 19-24.

Jane Corcoran is paying her second visit to the Grand 12-17 in Pretty Peggy, and large audiences have enjoyed her performances. The Four Mortons 19-24.

Sensation lovers have had their fill of stirring incident in Tracked Around the World at the Majestic 12-17. Shadows of a Great City 19-24.

J. ALEXANDER M'NEIL.

CLEVELAND.

Digby Bell in The Education of Mr. Pipp delighted large audiences at the Euclid Avenue Opera House 12-17. Olga Nethersole in repertoire 19-24.

You Never Can Tell, headed by Arnold Daly, was the attraction at the Colonial Theatre 12-17. Candida was given at two performances. Vaughan Glaser opens a season of stock 19.

Black Patti and co. were at the Lyceum Theatre 12-17. Sherlock Holmes 19-24.

Why Girls Leave Home held the boards of the Cleveland Theatre 12-17. The Burglar's Daughter 19-24.

WILLIAM CRASTON.

DENVER.

Primrose's Minstrels had a big week at the Tabor 4-10, giving a very good performance. Creston Clarke in Monsieur Beaucaire 11-17. The County Chairman 18-24.

Nellie Stuart will be seen at the Broadway 19-24 in Sweet Nell of Old Drury.

At the Empire the Yankee Doodle Girls will present two travesties, called A Trip to the Hippodrome and Mistable Insurance 11-17.

The Missouri Girl will be the Curtis attraction.

MARY ALKIRE BELL.

WILD WITH ITCHING HUMOR.

Eruption Broke Out in Spots All Over Body — Cured at Expense of Only $1.25—Thanks Cuticura Remedies.

"The Cuticura Remedies cured me of my skin disease, and I am very thankful to you. My trouble was eruption of the skin, which broke out in spots all over my body, and caused a continual itching, which nearly drove me wild at times. I got medicine of a doctor, but it did not cure me, and when I saw in a paper your ad., I sent to you for the Cuticura book and I studied my case in it. I then went to the drug store and bought one cake of Cuticura Soap, one box of Cuticura Ointment and one vial of Cuticura Pills. From the first application I received relief. I used the first set and two extra cakes of Cuticura Soap, and was completely cured. I had suffered for two years, and I again thank Cuticura for my cure. Claude N. Johnson, Maple Grove Farm, R. F. D. 2, Walnut, Kan., June 15, 1905."

CORRESPONDENCE

ALABAMA.

BIRMINGHAM.—BIJOU (M. L. Semon, mgr.): Billy B. Van in The Errand Boy 5-10; business good; pleased. Fighting Fate 12-17.——JEFFERSON (R. L. Douglass, mgr.): James O'Neill in Monte Cristo 5 pleased big house. Alice Nielsen in Don Pasquale 6 pleased big house. Sadie Calhoun in My Dixie Girl 7 failed to appear. E. H. Sothern and Julia Marlowe in The Taming of the Shrew 8; S. R. O. Montgomery and Stone in The Wizard of Oz 9, 10; good houses. Lew Dockstader's Minstrels, with matinee, 13. Alice Nielsen 14. Tim Murphy in A Texas Steer 15. Gabriel in Buster Brown, matinee, 16, 17.

MONTGOMERY.—THEATRE (Hirscher Brothers, mgrs.): James O'Neill in Monte Cristo 8 satisfied large audience. Alice Nielsen in Don Pasquale 10 delighted large audience. Tim Murphy 14. Professor Nanolem (local) 16, 17.——BIJOU (O. A. Neal, mgr.): Harris-Parkinson co. 5-10. Plays: Hearts of the Blue Ridge, Partners for Life, The Slaves of the Orient; good co.; pleased large business; the specialty work of the Phelps was exceptionally good. Harris-Parkinson co. 12-17.

MOBILE.—THEATRE (J. Tannenbaum, mgr.): Perschi-Gyssene co. 5-9; satisfactory; good business. James O'Neill in Monte Cristo 10; good business; pleased.——ITEM: Work is rapidly progressing on the Lyric, the new Independent house building here, and when completed it will be one of the handsomest and most complete houses in the South. The house will have a seating capacity of 1,700, which is almost 50 per cent. larger than any house here.

SELMA.—ACADEMY (Long and Ross, mgrs.): James O'Neill 6; largest audience ever assembled here. Harry Beresford 16.

ARKANSAS.

PINE BLUFF.—ELKS (James M. Drake, lessee and mgr.): Robin Hood 5; excellent to large audience. Eva Tanguay in The Sambo Girl 7; capacity; pleased. Siegel-Meyer-Reed co. 8; fair house; extra fine co.; well received. Rajah of Bhong 9 canceled.

FAYETTEVILLE.—K. OF P. OPERA HOUSE (J. C. Harrison, mgr.): John Griffith in Richard III 9 pleased S. R. O.

FORT SMITH.—GRAND (C. A. Lick, mgr.): John Griffith in Richard III 8; fair, to good business. Humpty Dumpty 17. The Maid and the Mummy 27.

CALIFORNIA.

OAKLAND.—MACDONOUGH (C. P. Hall, mgr.): The County Chairman 5, 6; attendance very large and everybody well pleased. Ole Olsen 10; good business and performance satisfactory. Florence Roberts 15-17.——YE LIBERTY (F. W. Bishop, lessee): Bishop's Players presented A Bold Sojer Boy 6-11; play well produced but contained very little merit; fair sized audiences only. A Virginia Courtship 12-18.

SAN DIEGO.—IRIS (H. C. Wyatt, lessee; Wyatt and Dodge, mgrs.): Gadski Feb. 26 pleased very good house. The County Chairman 28; excellent, to large audience. Nellie Stewart in Sweet Nell of Old Drury 1-3; delightful.

COLORADO.

GREELEY.—OPERA HOUSE (W. F. Stephens, mgr.): Alberta Gallatin in Cousin Kate 3; splendid, to fair business. The Girl from Sweden 9; fair co.; good house. Hooligan of New York 16. The Missouri Girl 21.——ITEM: The Greeley Opera House has been sold by the Colorado Mortgage and Investment Co. to a party of local men. Mr. Stephens will remain as manager.

GRAND JUNCTION.—PARK OPERA HOUSE (Edwin A. Haskell, mgr.): Hooligan in New York 5 to light business. Primrose's Minstrels 13. West's Minstrels 16. University of Colorado Glee Club 17. Creston Clarke 22. Grand National Opera 24.——AUDITORIUM: The Missouri Girl 8 pleased large audience. Ten Nights in a Bar Room 14.

COLORADO SPRINGS.—GRAND (S. N. Nye, mgr.): Hooligan in New York 10; two pleased houses. Bohemians 12. County Chairman 17. Creston Clarke in Monsieur Beaucaire 19. Pauline Hall Opera co. 24. Wilbur Opera co. 25. Al. G. Field's Minstrels 31.

CONNECTICUT.

NEW BRITAIN.—RUSSWIN LYCEUM (T. H. Lynch, mgr.): Feinberg Stock co. 12-17 opened in The Parisian Princess, and are playing to a series of good houses. Other plays: The Fatal Wedding, Camille, The Christian, The Factory Girl, Queen of the Highbinders, Secret Service Sam, The Belle of Richmond, and The Iron Master. The Black Crook 20, 'Way Down East 21. The Girl Patsy 24.——MAJESTIC (H. H. Jennings, mgr.): Vaudeville 8-10; closed to poor patronage. Bertha Kalich 20.

WATERBURY.—POLI'S (Harry Parsons, mgr.): Benjamin Chapin in Lincoln, returned on 8 and attracted a good sized audience. U. T. C. co. 10 to big business. The Rogers Brothers in Ireland packed the house with an enthusiastic audience on 13. Neil Burgess in The County Fair 15. The Two Johns 16. No Mother to Guide Her 17. The College Widow 19.

MERIDEN.—THEATRE (Jackson and Reed, mgrs.): Burr McIntosh 9 pleased a large audience. Florence Hamlington in The Senator's Wife 10 to good business. Stetson's U. T. C. 14 to S. R. O. Neil Burgess in The County Fair 17. A Ragged Hero 19. Black Creek 22.

NORWICH.—BROADWAY (Ira W. Jackson, mgr.): Henry Ellsworth's lecture on Oberammergau 8, benefit of Eagles, to large house. Burr McIntosh lectured 10 and pleased small audience. Adam Good co. week

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12 opened to a large house in A College Girl. Frogs of Windham (local) 20, 21. Black Creek 22.

NEW HAVEN.—HYPERION (Shubert Brothers, mgrs.; W. L. Rowland, res. mgr.): Yiddish Players in The Wild Girl to fair sized gathering 12. Rogers Brothers in Ireland to S. R. O. 14. Robert Edeson 16. Frank Daniels 17, for which there has been a large advance sale. The Social Whirl (premiere) 19, 20.——NEW HAVEN (G. B. Bunnell, mgr.; H. Wilkes, res. mgr.): A Desperate Chance 12-14 to capacity. The House of Mystery 15-17. Charles T. Aldrich in Secret Service Sam 19-21. Ben of Broken Bow 22-24.——BIJOU (R. Z. Poli, mgr.; J. H. Docking, res. mgr.): Week 12-17 Kathleen Mavourneen to capacity. East Lynne 19-24.——COLLEGE HALL: Japanese play to large and cultured gatherings 12, 13.——WOOLSEY HALL: Oratorio Society in Americus 15 to a large gathering. Soloists, Madames Gertrude, Stein, Campanari, and Edwin Johnson. New York Symphony Concert, under baton of Walter Damrosch, 21. Soloist, Josef Thecmine.——ITEMS: Mae Bradley, soprano soloist of this city, will sing at Hippodrome with Victor Herbert's Orchestra 18.—Professor Parker gave supper at Hoffman after performance of Americus 15 for Madames Stein, Campanari, Johnson, George Schultz, and local musicians.—W. L. Rowland, manager at Hyperion, is doing a record breaking business this season. The theatre is excellently cared for, and press and public are unanimous in praise of Mr. Rowland's effective work.
JANE MARLIN.

HARTFORD.—PARSONS' (H. C. Parsons, mgr.): Benjamin Chapin in Lincoln; repeated the success 9, 10. U. T. C. (Stetson's) 13 to good business. Harold Bauer, the pianist, was greeted by a cultured audience 14. Rogers Brothers 15. Frank Daniels 16, Yvette Guilbert 17.——HARTFORD OPERA HOUSE (H. H. Jennings, mgr.): A Desperate Chance 8-10 drew large audiences. David Higgins in His Last Dollar 12-14; appeared before large and enthusiastic audiences. Mr. and Mrs. Sydney Drew will divide the week.——ITEMS: The popularity of the Sunday evening moving pictures at Parsons', the Hartford, and Poli's continues.—Polk Miller was a guest, en passant, at the Saturday night informal dinner of the Beefsteak Club 10. A. DUMONT.

WINSTED.—OPERA HOUSE (J. E. Spaulding, mgr.): The Klark-Urban co. opened 12 for week to good business. Plays first part of week: The Silent Partner, Cowslip Farm, and A Web of Fate. A Ragged Hero 20.

MIDDLETOWN.—MIDDLESEX (Henry Engel, mgr.): Burr McIntosh (lecture) 14 delighted a good sized audience. The Senator's Wife, with Florence Hamilton, 15; small audience; pleased. Adam Good co. 19-24. Little Johnny Jones 28.

SOUTH NORWALK.—HOYT'S (I. M. Hoyt and Son, mgrs.): American Vitagraph co. 10; good views; fair business. County Fair 12; good performance and business. Stetson's U. T. C. 15. His Last Dollar 17.

WILLIMANTIC.—LOOMER OPERA HOUSE (John H. Gray, mgr.): Railroad Jack 14; good house. A. O. H. Minstrels (local) 17. Bertha Kalich 21. Harworth Specialty co. 23, 24.

BRISTOL.—OPERA HOUSE (F. B. Michael, mgr.): Two Johns 15. Railroad Jack April 1.

DELAWARE.

WILMINGTON.—GRAND (Jesse K. Baylis, mgr.): Madame Mantelli 8; poor house. The Prince of Pilsen 9; good business. Andrew Mack 12; fair house. The Ham Tree 14; large house. Mrs. Wiggs 16. The Mummy and the Humming Bird 19. Little Egypt Musical Extravaganza 20.——LYCEUM (Daniel Humphries, mgr.): An Aristocratic Tramp 8-10; poor houses. Human Hearts 12-14; fair business. As Told in the Hills 15-17. The Irish Pawnbrokers 19-21. The Smart Set 22-24.

FLORIDA.

PENSACOLA.—OPERA HOUSE (John M. Coe, mgr.): Gagnon-Pollock Stock co. 5-10 (except 9) to very good business. James O'Neill in Monte Cristo 9; good business; pleased. Tim Murphy in A Texas Steer 13. Harris-Parkinson Stock co. in repertoire 19-24.

GEORGIA.

AUGUSTA.—GRAND (William Schweigert, mgr.): Fremont Stock co. 5-9 to medium business. Plays: For Love and Honor, The Prince of Liars, The Girl and the Gambler, A Bachelor's Honeymoon, Under the Lion's Paw, The Decree of Fate, and The Man from Nevada. Mrs. Wiggs 10; excellent, to two good houses. Marie Cahill in Molly Moonshine 12 delighted crowded house. Shepard's moving pictures 13; pleasing exhibition to good business. Madame Mantelli 20. Buster Brown 22. Alice Neilsen Opera co. 24. Grace George 26.

COLUMBUS.—SPRINGER OPERA HOUSE (F. H. Springer, mgr.): McIntyre and Heath in The Ham Tree 6 to S. R. O.; excellent performance. James O'Neill in Monte Cristo 7 to large and appreciative audience. Marie Cahill in Molly Moonshine 16. Alice Neilsen 17. Lew Dockstader's Minstrels 22.

MACON.—GRAND (E. M. Horine, mgr.): Mrs. Wiggs 6 pleased fair house. McIntyre and Heath in The Ham Tree 7; excellent. Running for Office 10, with matinee, pleased fair business. Marie Cahill in Molly Moonshine 15. Alice Nielsen in Don Pasquale 19. Lew Dockstader's Minstrels 21.

ROME.—NEVIN'S OPERA HOUSE (James B. Nevin, mgr.): Lyman Twins 6 delighted packed house. Running for Office 9; good co. to full house. Yankee Consul 19.

IDAHO.

BOISE CITY.—COLUMBIA (James A. Pinney, mgr.): Ernest Gamble Concert co., auspices Y. M. C. A., 5 pleased packed house. Paul Gilmore in Captain Debonnaire 7; S. R. O.; splendid. Human Hearts 9; co. better than ever. Alberta Gallatin 10 (late, 9 o'clock); splendid, to good house. West's Minstrels 12. Moonshiner's Daughter 16. Pauline Hall 17. Miss Frankenfeld 20. Y. M. C. A. 22. Lyceum Theatre co. week 26. Piff! Paff! Pouf! April 2. People's Theatre co. 5-7. Florence Roberts 10. Ole Mack 12.——EMPIRE AND STAR THEATRES (Sturgis, mgr.): Good business past two weeks.——ORPHEUM (Wil Lock, mgr.): Extra good bills and business 29-April 11.

WALLACE.—MASONIC TEMPLE (A. H. Conner, mgr.): Piff! Paff! Pouf! 9; good co. and business. 'Way Down East 20.

CALDWELL.—OPERA HOUSE (A. F. Isham, mgr.): Harry T. Butterworth co. week 12.

ILLINOIS.

BLOOMINGTON.—GRAND (F. Wolkau, Jr., mgr.): A spiritualistic medium appeared 5. The performance was very poor and proceeded but a short time when the audience, which was of good size, became so noisy and threatening that the curtain had to be rung down. Wolfe and his wife escaped through a rear entrance without waiting to secure the receipts, while a mob of men and boys first stormed the stage entrance and later visited several of the hotels in a fruitless search for the "medium." Money was refunded the following day to those presenting coupons. Dr. Austin De Blois 6, lecture, Wesleyan Course, to good house. Errol Dunbar in Sherlock Holmes 7; fair attendance. Sousa 8 pleased large house. An Orphan's Prayer 9; small house. For Her Sake 10; two large audiences. Louis James in Virginius 14. The Pink Hussars 17.——COLISEUM (F. Wolkau, Jr., mgr.): Shipp's Indoor Circus 19 and week.

SPRINGFIELD.—CHATTERTON (George W. Chatterton, mgr.): Sherlock Holmes 5; good co.; medium business. A Hot Old Time 6; fair co.; pleased. Sousa's Band 7; fine; large audience thoroughly pleased. The Black Prince 8 (local); creditable performance; pleased large audience. The Little Gray Lady 9; very good co.; delighted small audience. Frank Deshon in The Office Boy 10; fair co. and business both matinee and night. Arizona 11; good co.; pleased medium business. Morrison in Faust 12. The Lion and the Mouse 13, 14. It Happened in Nordland 15. Ben Greet Players 17. His Honor the Mayor 18. Rentfrow Stock co. 19-21. Charles Grapewin 22 (ushers' benefit). Rentfrow Stock co. 23, 24. Heroes of the Mine 25. When Johnny Comes Marching Home 26. Our New Minister 28. Olga Nethersole 30. Kelcey and Shannon 31.

EAST ST. LOUIS.—BROADWAY (H. P. Hill, mgr.): Blunkall-Henderson co. 4-10. Ten Nights in a Bar Room and vaudeville, the Barnellis, Mack and Mackaye; good business and bill. A Human Slave 11; two performances; fair attendance. Blunkall-Henderson co. 12-18. Shamus O'Brien, Uncle Si Hankins 18. A Royal Slave 25. Why Women Sin April 1. Lyman Twins 8.——ITEM: Blunkall-Henderson co. is composed of Ervin J. Blunkall, Lillian Atwood, Elizabeth Henderson, Cecil Kirk, W. S. Montgomery, Dick Barrows, G. A. Henderson, H. E. Thompson, Joe C. Berry, Ralph Moody, Lillian Allen Devere, Marian Clansman, Agnes Edmund, Baby Cecil, and Kate Reagan.

PEORIA.—GRAND (Chamberlin, Harrington and Co., mgrs.): Lewis Morrison in Faust 10 medium house; pleased. For Home and Honor 11; big house; pleased. Hi Henry's Minstrels 13; excellent; good patronage. A Slave of Passion 14. Ben Greet's Players in Macbeth 15. Toastmaster Halfback (local) 16. When We Were Twenty-one 17.——COLISEUM: Sousa's Band 9 pleased large audience.——ITEM: The new Majestic will be ready by Sept. 1. It will have a seating capacity of 1,600 and spacious stage room.

ROCKFORD.—GRAND (George C. Sackett, acting mgr.): Alice in Wonderland 5, 6 (local); good business. Hi Henry's Minstrels 7 pleased good house. Eugenie Blair in Oliver Twist 8; fair house. The Gingerbread Man 9 pleased S. R. O. Reuben in New York 10; fair house. San Toy 16. Roselle Knott 17. Camille 19. Man's Enemy 20. An Orphan's Prayer 21. Woodland 22. Maro 23. When We Were Twenty-one 24.

QUINCY.—EMPIRE (Chamberlin, Harrington and Co., mgrs.; W. L. Busby, res. mgr.): The Clansman 9; good, to packed house. When Johnny Comes Marching Home 10 pleased good business. Bowman co. 11, 12 in Clarice, The Mountain Mystery, Van the Virginian to large houses; pleased. Al. Field's Minstrels 13. She Stoops to Conquer 14 (local). The Bughouse Man 16 (local). The Governor's Pardon 17. A Trip to Egypt 18. Winninger Brothers co. 19-24 (except 21). Kerry Gow 21.

ALTON.—TEMPLE (W. M. Sauvage, mgr.): Winninger Brothers Stock co. 5-10; good business. Plays: Lights and Shadows of a Great City, Village Counterfeiters, The Darkest Hour, Cloverdale, Simple Simon, and Sheridan Keene, Detective. The Eleventh Hour 11; two large houses; pleased. Winninger Brothers Stock co. (return) 12-14. When the World Sleeps 17. The Clansman 18. Powell's moving pictures 19, 20. A Royal Slave 24.

DECATUR.—POWERS GRAND (J. F. Given, mgr.): Sousa's Band 6 to S. R. O.; Jeannette Powers received a warm welcome from her friends here. Blue Beard, Jr., 7, 8; one performance and then disbanded. Delony-Martin moving pictures 9, 10 to fair attendance. The Lion and the Mouse 12. The Pink Hussars 13.——BIJOU: Vaudeville. Cherry Sisters and a good bill attracted good houses.

FREEPORT.—GRAND (A. C. Knorr, mgr.): Haverly's Minstrels 6 pleased full house. The Pink Hussars 7 pleased good house. Louis James in Virginius 10; excellent, to good business. Vaudeville 12-17. The Tie that Binds 21. When We Were Twenty-one 23. Al. Wilson 26. Buster Brown 27. The Wayward Daughter April 13. Lyman Howe's moving pictures 20. His Father's Sin 28.

CHAMPAIGN.—WALKER OPERA HOUSE (C. F. Hamilton, mgr.): The Eleventh Hour 6; no performance on account of the burning of feeder wires from power house. An Orphan's Prayer 7. Sherlock Holmes 8. The Office Boy 9 pleased large house. Arizona 10; excellent, to large house.——ITEM: The remodeling of the Opera House is to commence immediately after the close of the season.

CANTON.—GRAND (F. B. Powelson, mgr.): Reuben in New York 5; good, to fair house. Dubinsky Brothers' Wallack's Theatre co. 12-17, except 15; good co. to large houses. Plays: The Mansion of Aching Hearts, Why Women Love, Escaped from the Law, A Girl of the Streets, and Deadwood Dick. A Slave of Passion 15.

ROCK ISLAND.—THEATRE (Direction Chamberlain, Kindt and Co.; R. H. Taylor, local mgr.): Over Niagara Falls 9; good business. The Gingerbread Man 11 pleased capacity. When We Were Twenty-one 13 pleased good house. A Slave of Passion 18. West and Vokes in The Two Pinks 20. Bowman Vaudeville co. 21, 22. The Flints 23-25.

KEWANEE.—McCLURE'S OPERA HOUSE (Frank F. Shults, mgr.): Dubinsky Brothers in Wallack's Theatre co. 8-10 in A Mansion of Aching Hearts, Escaped from the Law, Deadwood Dick, and An Innocent Sinner pleased good business. Hi Henry's Minstrels 14. A Slave of Passion 17. Jack Hoeffler Repertoire co. 19-24. Flints April 2.

BELVIDERE.—DERTHICK'S OPERA HOUSE (W. H. Derthick, mgr.): Hi Henry's Minstrels 5; excellent co. and house. Reuben in New York 9; fair co. and house. Seward Show 12-16. In a Woman's Power 17.

CHICAGO HEIGHTS. — BONATH'S OPERA HOUSE (William Bonath, mgr.): A Slave of Passion 8 to fair business. Hi Henry's Minstrels 11 to capacity. Eugenie Blair 18. For Her Sake 25. When Johnny Comes Marching Home April 1.

MONMOUTH.—PATTEE OPERA HOUSE (H. B. Webster, mgr.): When Johnny Comes Marching Home 7; good co.; well filled house. When We Were Twenty-one 16. Kerry Gow 22. Man's Enemy 29. Ghosts 30.

CLINTON.—RENNICK OPERA HOUSE (I. C. Sabin, mgr.): Blue Beard, Jr., 6; only fair, to good house. An Orphan's Prayer 12. Reuben in New York 15.

LA SALLE.—ZIMMERMANN OPERA HOUSE (E. C. Zimmermann, mgr.): When London Sleeps 11 did good business. A Slave of Passion 13. Reuben in New York 14. An Orphan's Prayer 18.

OTTAWA.—THEATRE (Chamberlin, Harrington and Co., mgrs.): In a Woman's Power 10 to medium business. Hi Henry's Minstrels 12; good business. An Orphan's Prayer 15. Camille 16.

JACKSONVILLE.—GRAND (G. W. Chatterton, mgr.): A Hot Old Time 5 pleased fair house. Sousa's Band 7; S. R. O.; delighted. The Little Gray Lady 10 pleased good business. Stock co. 25-31.

DIXON.—OPERA HOUSE (Charles H. Eastman, mgr.): Seward co. 5-10; poor business; fair co. Louis James in Virginius 12 to a poor house; a fine co. and audience much pleased.

STREATOR.—PLUMB OPERA HOUSE (J. E. Williams, mgr.): Eugenie Blair in Oliver Twist 7; pleased. Denver Express 10 pleased good business.

MATTOON.—THEATRE (Charles Hogue, mgr.): A Hot Time 7; poor, to fair house. Arizona 9 delighted good business.

HOOPESTON.—McFERREN (A. L. Knorr, mgr.): Our New Minister 20. Patton's Little Homestead 27. Walker Whiteside April 4.

INDIANA.

FORT WAYNE.—MAJESTIC (M. E. Rice, mgr.): Why Girls Leave Home 5 pleased packed house. The Fortune Teller 6 played to fair house. The Rivals 7; performance good; business fair. When Knighthood Was in Flower 8, matinee and evening, played to good houses; pleased audiences. Chauncey Olcott 9; good business; co. pleased. Galvani, the Hypnotist, 10 gave wonderful exhibition of hypnotism and mind reading both afternoon and evening; house packed. Quincy Adams Sawyer 12, 13, matinee and evening. The College Widow 16. What Happened to Jones 17, matinee and evening.——ITEM: Lacy and Lucier, assisted by Willa Young, delighted a large crowd of members at the Anthony Wayne Club 8.

TERRE HAUTE.—GRAND (T. W. Barhydt, Jr., mgr.): Hanlon's Fantasma to good houses 4-6. Terre Haute Symphony Orchestra (local) 7. Arizona 8; good house. Sherlock Holmes to good house 9 and packed house 10. A Hot Old Time 11. Grace George in The Marriage of William Ashe 13. The Pink Hussars 14. Louis James in The Merchant of Venice 15. It's All Your Fault 16. Reuben in New York 16. Slaves of the Mill 17.——COLISEUM (Bronson Brothers, mgrs.): Skeam Skeamer, by local colored talent and from the pen of a local colored author, 7. A Trip to Egypt 11. Prince Chap 16.

SOUTH BEND.—OLIVER OPERA HOUSE (Harry G. Sommers, mgr.): Quincy Adams Sawyer 7, 8 pleased two good houses. Chauncey Olcott in Edmund Burke 10 delighted a packed house. Louis James in The Merchant of Venice 21.——AUDITORIUM (Harry G. Sommers, mgr.): Hanlon's Fantasma 9, 10 satisfied three large houses, as usual. South Bend Choral Club in Stabat Mater 13. Lew Fields in It Happened in Nordland 16. The College Widow 17.

UNION CITY.—UNION GRAND (S. J. Fisher, mgr.): Cornell Stock co. Feb. 26-28. Plays: The Princess of Patches, A Southern Romance, and A Boy of the Street; co. and business good. Too Proud to Beg 7; pleased. Our New Minister 12 delighted a large house. The Four Huntings in The Fool House 15. Adelaide Thurston in The Triumph of Betty 23.

EVANSVILLE.—GRAND (Pedley and Burch, mgrs.): Florence Davis 9 in The Player Maid pleased small house. Grace George 14. Eva Tanguay 15. Robin Hood 16. Wizard of Oz. Lulu Glaser 21. Henrietta Crosman 9.——PEOPLE'S (Pedley and Burch, mgrs.): The Rays 11 played to crowded houses matinee and night and proved winners. The Factory Girl 18.

LA PORTE.—THEATRE (Wingfield, Rowland and Clifford, mgrs.): When Knighthood Was in Flower 10; excellent, to large house. A Study in Scarlet 12; fair, to poor house. Wayward Daughters 16 canceled. Kerry Fair 23. Elmer Walters in A Millionaire Tramp 26. Reuben in New York 29. Our New Minister April 17.

COLUMBUS.—CRUMP'S THEATRE (R. F. Gottschal, mgr.): The Last Rose of Summer 8 pleased the best house of the season. Hot Old Time 14. Coon Hollow 22. The Triumph of Betty 28.——SAVOY (McVay and Rundell, mgrs.): Vaudeville; good business all week.

AUBURN.—HENRY'S OPERA HOUSE (J. C. Henry, mgr.): L. J. Beauchamp, lecture, 5 pleased good house. Old Virginia 9 failed to appear. Wayward Daughter 12 failed to appear. Royal Vaudeville co. 16 canceled. Liberty Belles 19. Little Homestead 21.

ELWOOD.—KRAMER GRAND (J. A. Kramer, mgr.): When Knighthood Was in Flower Feb. 27; excellent, to S. R. O. Land of Nod 5 to S. R. O. Tracy the Bandit 6; fair, to good house. Big Duquesne Minstrels 9, 10 (local); excellent; attendance good.

ELKHART.—BUCKLEN OPERA HOUSE (D. B. Carpenter, mgr.): Our New Minister 9 pleased good business. A Study in Scarlet 15. Our New Minister 17 (return). Crocker's Educated Horses 19-21. The Little Homestead 23.

VALPARAISO.—MEMORIAL OPERA HOUSE (A. F. Heineman, mgr.): A Hot Time Feb. 27; fair, to fair house. Liberty Belles 3 canceled. When Knighthood Was in Flower 12. Stetson's U. T. C. 15. Crocker's Horses 22-24. Buster Brown 31.

FRANKLIN.—OPERA HOUSE (L. Zeppenfeld, mgr.): King of Tramps 7 to fair house. Gus Sun's Minstrels 13, 14. Human Slave 20. Si Plunkard 27. Shadows on the Hearth April 2. The Jeffersons in The Rivals 6.

ANGOLA.—CROXTON OPERA HOUSE (R. R. Willis, mgr.): Quincy Adams Sawyer 10; splendid, to packed house. Hawthorn Musical co. 13. Herald Square moving picture co. 14. Little Homestead 23. New York Vaudeville co. 29.

KENDALLVILLE.—BOYER OPERA HOUSE (A. M. Boyer, prop. and mgr.): Quincy Adams Sawyer 9 delighted a good house; co. strong. Our New Minister 16. Howe's moving pictures 22. New York Amusement co. 30. Uncle Josh Perkins April 5.

WABASH.—HARTER'S OPERA HOUSE (J. M. Harter, mgr.): Dark.——ITEMS: Harter's Opera House has been leased to John Ammons for vaudeville.—Eagles' Opera House is completed and will open in April.

HUNTINGTON.—THEATRE (H. E. Rosebrough, mgr.): Roselle Knott 7 pleased a packed house. Return 9 to S. R. O. What Happened to Jones 15. Purdue Orchestra 23. Sherlock Holmes 26. David Harum 29. Sweet Clover April 2.

GOSHEN.—JEFFERSON (Harry G. Sommers, mgr.): The Jeffersons in The Rivals 8; medium business; best of the season. A Study in Scarlet 16. U. T. C. 17. Virginia Drew Trescott in When Knighthood Was in Flower 22. Sousa's Band, matinee, 28.

GARRETT.—WAGNER'S OPERA HOUSE (J. William Wagner, mgr.): Herald Square moving pictures 15. Garrett Band Boys Concert 20. The Little Homestead 22. East Lynne 26.

WASHINGTON.—SPINK'S OPERA HOUSE (Frank Green, mgr.): Sousa's Band 5, matinee, pleased S. R. O. Gus Sun's Minstrels 10; business poor; performance fair. Hot Old Time 13. Blue Beard, Jr., 17.

MUNCIE.—WYSOR'S GRAND (H. R. Wysor, mgr.): The College Widow 6 delighted an immense audience. Too Proud to Beg 8 to small house. The Last Rose of Summer 10; two performances to good business.

NEW HARMONY.—THRALL'S OPERA HOUSE (A. E. Fretagert, mgr.): Guy Carrelton Lee 5; crowded house; delighted. Gus Sun's Minstrels 7; S. R. O. John B. De Motte 9; forceful lecturer; large house. Salisbury Family Orchestra 13.

PORTLAND.—AUDITORIUM (W. H. Andrews, mgr.): Our New Minister 13 (return) pleased house. Ferguson's Comedians 9 failed to appear. Human Slave 23.

DECATUR.—BOSSE OPERA HOUSE (J. W. Bosse, mgr.): Hooligan's Troubles 15. The Wayward Daughter 19. The Ladells (magicians) 22. The Russian Slave April 2.

BLUFFTON.—GRAND (Smith and Tangeman, mgrs.): Our New Minister 15. Hoity Toity 17. Herbert O'Conor in Ghosts 19.

INDIAN TERRITORY.

SOUTH M'ALESTER.—LANGSDALE OPERA HOUSE (A. Bert Estes, mgr.): A Royal Slave Feb. 24; good, to small house. Lyman Howe 27; fair, to good business. What a Woman Will Do 3; good co. and house. John Griffith in Richard III 6. Under Two Flags 15. In a Woman's Power 21. Rooney Boys 22.

ARDMORE.—ROBINSON'S OPERA HOUSE: What Women Will Do 5; fair business. Honolulu Minstrels 10; fair business. Beggar Prince Opera co. 15-17.

LEHIGH.—BIJOU (Boone Williams, mgr.): The Holy City Feb. 21 and A Royal Slave 28 failed to appear. Humpty Dumpty 14. Honolulu Minstrels 26.

IOWA.

IOWA FALLS.—METROPOLITAN OPERA HOUSE (E. O. Ellsworth, mgr.): Buster Brown 13. Iowa State Normal Minnesingers (benefit High School) 17. David Harum 23. Maude Ballington Booth (Ellsworth College Lecture Course) 22.
FRANK E. FOSTER.

DES MOINES.—FOSTER'S OPERA HOUSE (William Foster, mgr.): Al. G. Field's Minstrels 7; capacity; pleased. Isle of Spice 8; good business; pleased. San Toy 9, 10; large and pleased audiences. Thomas Jefferson in Rip Van Winkle 12 packed the house. West and Vokes in A Pair of Pinks 14. Buster Brown 16. The Rivals 21. Savage's English Grand Opera co. 22, producing matinee, Faust; evening, The Valkyrie.——AUDITORIUM (William Foster, mgr.): Black Hawk Mine 8-10; fine business and co. The Way of the Transgressor 11-14; good co. and business. Queen of the Highbinders 15-17. At the Old Cross Roads 18-21. Dangers of the Working Girl 22-24. Hooligan in New York 25-28. Dora Thorne 29-31.——ITEM: A beautiful new theatre will rise from the ruins of the Grand. For the remainder of the season all attractions that have been booked at the Grand will be played at the Auditorium. The Homeseekers co., playing at the Grand, sustained a total loss of wardrobe and scenery. They disbanded for the season.

DAVENPORT.—BURTIS OPERA HOUSE (Chamberlain, Kindt and Co., mgrs.): Babes in Toyland 6 pleased a good sized audience. Egypta 7 and 9 (local), benefit of Lend a Hand Club, drew large audiences. Lewis Morrison 8 in Faust; fair business; good performance. Al. G. Field's Minstrels 10; two performances to capacity of the house; best of satisfaction given. Elbert Hubbard lecture 12, under auspices of Davenport Lodge, 298, B. P. O. E., drew fair house. The Gingerbread Man 13; good house and performance. When We Were Twenty-one 14. A Pair of Pinks 18. The Flints 19-22. At the Old Cross Roads 25. Checkers 28.

COUNCIL BLUFFS.—THEATRE (A. B. Beall, mgr.): Woodward Stock co. Feb. 26-2. Plays: The Inventor, The Galley Slave, Woman Against Woman, Van the Virginian, and Little Lord Fauntleroy; pleased good business. West and Vokes in A Pair of Pinks 3; splendid co.; only fair house. Side Tracked 4; fair, to large audience. Inauguration of vaudeville 5: Casad and De Verne, Dewney and Willard, John L. Lyons, and the Four Graceful Groha. Vaudeville is to be the bill at matinee and evening performances during the week, and a regular traveling co. will appear Sunday evening, A Woman's Sacrifice 11. John Griffith in Richard III 25.——GEM (Winchester and Smith, props.): Vaudeville; good business.

CEDAR RAPIDS.—GREEN'S OPERA HOUSE (Will S. Collier, bus.-mgr.): Babes in Toyland 7 pleased capacity. Al. G. Field's Minstrels 8; fine, to full house. Over Niagara Falls 10; good, to fair house. When We Were Twenty-one 12; fine to good house. When London Sleeps 14. The Gingerbread Man 15. West and Vokes 16. The Rivals 20. The Savage English Grand Opera co. 21 in Faust and Tannhauser. Honeymoon 24.——PEOPLE'S (Victor Hugo, mgr.): Vaudeville; fine bill; good business.

CLINTON.—THEATRE (C. E. Dixon, mgr.): When We Were Twenty-one 9; capacity matinee and fair evening business; extra matinee 10. The Gingerbread Man 12 packed the house; the hit of the season; Harriet Burt scored as a beautiful and tuneful substitute for Helen Bertram in the role of Jack Horner. San Toy 15. A Pair of Pinks 17. The Little Gray Lady 22. Buster Brown 24. Checkers 28. Sousa's Band 27. Virginia Drew Trescott 28. The Lightning Conductor 29. The Honeymoon 31.

CRESTON.—TEMPLE GRAND (Busby Brothers, mgrs.; Carl Davenport, local rep.): Katharine Ridgeway Concert co. Feb. 21 pleased S. R. O. Walker Whiteside in Heart and Sword 27; fine, to good house. The Tie that Binds 1; good, to light business. San Toy 7; excellent, to good house. Newens' lecture 12 pleased good house.——CRESTON OPERA HOUSE (J. H. Patt, mgr.): Henderson Stock co. 12-17; fair co. and business.

OTTUMWA.—GRAND (J. Frank Jersey, mgr.): Hickman-Bessey co. 5-10; splendid co. and business, presenting My Old Kentucky Home, Brother Against Brother, When Reuben Comes to Town, The Lighthouse Robbery, Everybody's Lawyer, and The Great Gold King. John T. McCutchon, cartoonist for Chicago "Tribune," gives lecture under auspices of Y. M. C. A. 12. Fifty-fourth Iowa National Guard Band gives concert 14. The Way of the Transgressor 15.

FORT DODGE.—MIDLAND (A. B. Beall, mgr.; C. F. Pederson, local mgr.): The Tie That Binds 8 canceled. Isle of Spice 10; fine house; pleased. Dr. Powell, Y. M. C. A. (lecture), 11; big audience. San Toy 12 had good house and pleased. Buster Brown has big advance sale for 14. When London Sleeps 17. David Harum 24. Jefferson Boy 27.

DECORAH.—GRAND (Weiser and Bear, mgrs.): Harold Heide (violin concert) 5; good house; pleased. Sam Jones 7 (Lecture Bureau); packed house; pleased. Man's Enemy 12 failed to appear. Al. Wilson 28 in The German Gypsy.——STYER'S OPERA HOUSE (George Higgens, mgr.): Professor Bryson's Boys' Orchestra 9; full house; pleased.

DUBUQUE.—GRAND (William T. Roehl, mgr.): Pink Hussars 6 gave an excellent performance to capacity. Babes in Toyland 8; delightful, to fine audience. Field's Minstrels 9; good, to a full house. When London Sleeps 13. San Toy 14. The Tie that Binds 17. The Way of the Transgressor 21. Buster Brown 22.

SIOUX CITY.—GRAND (Woodward and Burgess, mgrs.): It Happened in Nordland 4 to capacity; pleased. Lulu Glaser in Miss Dolly Dollars 5 delighted crowded house. Parsifal 10; fair house and presentation. Thomas Jefferson 11 in Rip Van Winkle. Brothers Byrne in Eight Bells 14. Isle of Spice 16. The Gingerbread Man 17.

IOWA CITY.—COLDREN OPERA HOUSE (C. C. Rowley, mgr.): National Stock co. week 12, except 13, when David Proctor returns with A Message from Mars. Lecture (University Course) 21. Hooligan's Troubles 23. Annual concert of the University Band 26. The Bowman Stock co. 28, 29. The Jeffersons in The Rivals 30.

BURLINGTON.—GRAND (Chamberlin, Harrington and Co., mgrs.): The Carleton Opera co. in When Johnny Comes Marching Home S gave fair satisfaction; moderate business. Field's Minstrels 12; excellent, to S. R. O. The Way of the Transgressor 13. Nevills co. week 19. Ben Greet Players 26. Bells 28. Checkers 30. Man's Enemy 31.

FAIRFIELD.—GRAND (Leo Thone, mgr.): Star National Stock co. in Down in Maine 5-7. Against Woman 9, and in Old Virginia 10-12 to business; good co. Ridgeway Concert co. 14 pleased a packed house. Hi Henry's Minstrels 16.

INDEPENDENCE.—GEDNEY OPERA HOUSE (C. E. Ransier, mgr.): Isle of Spice 6; good house; pleased. Hickman-Bessey Stock co. 15-17. Buster Brown 22. When Knighthood Was in Flower 24.

WATERLOO.—BROWN'S OPERA HOUSE (S. F. Brown, mgr.): The Isle of Spice 7 pleased big business; co. good. San Toy 13. When London Sleeps 15. Buster Brown 20, 21. The Jeffersons 28.

OSAGE.—SPRAGUE'S OPERA HOUSE (Goodall and Prime, mgrs.): Columbia Opera co. in Erminie Feb. 26; co. pleased. Metropolitan Entertainers 7; fair.

NEWTON.—LISTER'S OPERA HOUSE (A. Lister, mgr.): Over Niagara Falls 6 pleased good house. Irma Opera co. in Miss America's Sweetheart big house. At the Old Cross Roads 18.

CENTERVILLE.—DRAKE AVENUE (Payton and Swearingen, mgrs.): His Father's Sin 10. Hi Henry's Minstrels 17. Atkins Med. co. 22-31. When Knighthood Was in Flower April 3.

SPENCER.—GRAND (Franklin Floete, mgr.): Charlotte Burnett in The Honeymoon 10; fair, to good business.

PERRY.—GRAND (G. M. Harvey, mgr.): Buster Brown 15; advance sale good.

ANAMOSA.—GRAND (Clifford L. Niles, mgr.): Hickman-Bessey co. 12-14. Irma 19. Honeymoon 28.

KANSAS.

TOPEKA.—GRAND (Crawford and Kane, mgrs.): Shipp's Indoor Circus 5-11 highly pleased capacity every night. Side Tracked 11; mediocre performance; fair house. West and Vokes in A Pair of Pinks 12. David Harum 13. Tom Miner's Bohemian Burlesquers 16. Lyman H. Howe in his Lifeorama 17. When Johnny Comes Marching Home 19. Al. G. Field's Minstrels 25.——CRAWFORD (Crawford and Kane, mgrs.): Miss Bob White 10; good co. and performance; fair house both matinee and night.
DAVID J. AUGUST.

LEAVENWORTH. — CRAWFORD OPERA HOUSE (Maurice Cunningham, mgr.): Miner's American Burlesquers 7; topheavy house; olio of acts good. Miss Bob White 9; excellent; business good. West and Vokes 10 in A Pair of Pinks; business moderate; performance pleased.——PEOPLE'S (Cunningham Brothers, mgrs.): Large crowds greet the bill of 11, including James and Cecelia Welch, Roswell and Malone, John Lyons, Casad and Deverne, Jake Georges, and the kinodrome.

PAOLA.—MALLORY (Charles H. Mallory, mgr.): Belcher's Comedians 26-29. Plays: All for Love and An Honest Rogue; fair business; pleased. Performance 26 canceled on account of co. being in wreck. Mr. Belcher will soon present for one night stands Wedded, but No Wife, featuring Miss Belcher. Old Arkansaw 3 to small house; deserved better; co. good. Return engagement of Beautiful Bagdad 5 to S. R. O. at advanced prices. John Griffith in King Richard III 14.

PITTSBURG.—LA BELLE (W. W. Bell, mgr.): The Clansman 4 broke all records. Myrkle-Harder co. 5-11. Plays: The Slave Girl, Perils of Paris, Fisherman's Daughter, At Pike's Peak, Struggle for Gold, Child of the Slums; co. fair; business good. Kerry Gow 12. Old Arkansaw 17. The Tie that Binds 18. A Royal Slave 19. Alvin Joslin 24. Morey Stock co. 25-31.

LAWRENCE.—BOWERSOCK'S OPERA HOUSE (Irving Hill, mgr.): Miner's American Burlesquers 9; pleased. Walker Whiteside in Heart and Sword 10; good business; excellent play and co. Bohemian Burlesquers 17. Lyman Howe 19. When Johnny Comes Marching Home 20.

ATCHISON.—THEATRE (A. S. Lewis, mgr.): The Way of the Transgressor 6 to topheavy house. Miss Bob White 8 pleased large house. Dora Thorne 11; business and co. fair. David Harum 12; good co. to big business. Happy Hooligan's Troubles 14. A. G. Field's Minstrels 15. A Homespun Heart 18.

CHERRYVALE.—OPERA HOUSE (Charles Cash, mgr.): Brinton's Entertainment co. (moving pictures) 1-3 pleased good business. Elks' Dance (local) 5. Whitney Brothers' Quartette (Lecture Course) 8. Benton's Comedians 12-18.

WINFIELD.—GRAND (E. R. Byers, mgr.): National Grand Opera co. 9 in selections from Parsifal, Faust, Carmen, etc.; excellent, to fair house. Side

LEONARD SHEPHERD

As TRIVULZIO in MONNA VANNA

Press Opinions:

"Perhaps the most successful performance of the evening was the Trivulzio."—NEW YORK SUN, October 24, 1906.

"There was the work of Mme. Kalich, in the title role, and the indefinable cleverness of Leonard Shepherd, as the Florentine commissioner; and these masterpieces of acting were sufficient to mark the production as a notable one. Mr. Shepherd, in some half a dozen lines, succeeds in producing an effect that is of the ineradicable kind. By what art the quality of sinisterness is so perfectly simulated one cannot say; but certainly a more effective bit of acting has seldom been seen."—ST. LOUIS GLOBE-DEMOCRAT, January 2, 1906.

"There is but one other real artist in the cast, Leonard Shepherd, who plays the role of the treacherous, intriguing Trivulzio. Like Mme. Kalich, even more so, does he appear true to the period

Tracked 13. Noble Dramatic co. 15-17. Price of Love 21. Augusta Cottlow 22.

WICHITA.—CRAWFORD (E. L. Martling, mgr.): Lyman H. Howe's lifeorama 6 delighted capacity. Monsieur Beaucaire 8 pleased fair business. Mahara's Minstrels 9; only fair co. and business. National Grand Opera co. 10; fair co. and business.

FORT SCOTT.—DAVIDSON: Old Arkansaw 6; good, to light business. David Harum 8; fine, to good house. Beautiful Bagdad 10; fair house. Miss Bob White 19. The Clansman 22. Alvin Joslin 23. A Message from Mars 27.

COLUMBUS.—McGHIE'S (W. E. McGhie, mgr.): Lulu Tyler Gates co. 12; excellent. A Struggle for Gold 13. To Die at Dawn 14. Lyman Howe's pictures 15. A Jolly American Tramp 30.

HOLTON.—HINNEN'S OPERA HOUSE (J. C. Hinnen, mgr.): Dora Thorne 6 to good performance and business. The Sea Waif 12. East Lynne 16. The Girl from Sweden 27.

HUTCHINSON.—HOME THEATRE (W. A. Loe, mgr.): Lyman H. Howe's moving picture co. 10; very good co.; this is the third engagement in this city; business increased each time.

CHANUTE.—HETRICK (Fred L. Williams, mgr.): Beautiful Bagdad pleased fair crowd matinee and evening 10. John Griffith in Richard the Third 12 pleased.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Huston and Franklin Orpheum Shows in vaudeville 9, 10; fair to good houses.

NEWTON.—NEW RAGSDALE OPERA HOUSE (S. D. Williams, mgr.): Lyman Howe's moving pictures 7; fine, to S. R. O. Commercial Band 24. Missouri Girl April 3.

OTTAWA.—ROHRBAUGH (S. R. Hubbard, mgr.): A Message from Mars 28.

EMPORIA.—WHITLEY OPERA HOUSE (Fred Corbett, mgr.): Elks' Minstrels 27, 28.

KENTUCKY.

HENDERSON.—PARK (L. D. Smith, mgr.): Little Tycoon Opera co. 7, of Morganfield, benefit Y. M. C. A. building fund, played to capacity; pleased. Florence Davis 9 in The Player Maid; excellent co.; small house; Miss Davis won repeated curtain calls. Glick Stock co. in repertoire 12-17. Plays: Priscia, Fight for a Fortune, His Father's Sin, A Yellow Demon, A Mountain Waif, East Lynne, An Irish Girl's Dream, A Doctor's Crime. Ted E. Faust's Minstrels 13 canceled. Factory Girl 20. Lyceum Comedy co. 26-31.

PADUCAH.—THE KENTUCKY (Thomas W. Roberts, mgr.): The Player Maid, with Florence Davis, 7 delighted fair business. A Trip to Egypt 10; poor, to fair business. Robin Hood 12; splendid, to good business. Elbert Hubbard, at Temple Israel, lectured to large audience 7, benefit of Charity Club. The Eagles' Minstrels (local) 14. Eva Tanguay in The Sambo Girl 17. Richard Carle in The Mayor of Tokio 19. David Bispham song recital 21. Lyman Brothers in The Rustlers 22. Rodney Stock co. 26-31. Adelaide Thurston April 3.

LEXINGTON.—OPERA HOUSE (Charles Scott, mgr.): Mildred Holland 8; good, to light business. Isle of Spice 13; two performances to good business. Olga Nethersole in Sapho 15. Florence Davis 17. Grace George 19. Wizard of Oz April 1.——ITEM: Special train runs to Frankfort 14 to see Mrs. Flake in Leah Kleschna. Good crowd is expected from here and surrounding cities.

MADISONVILLE.—MORTON (James A. Fraceway, mgr.): Florence Davis in The Player Maid 7 to small but appreciative audience. Robin Hood 14 pleased good house. Adelaide Thurston April 2.——ITEM: Season will probably close with Miss Thurston's engagement. This has been a very successful year at this house.

BOWLING GREEN. — POTTER'S OPERA HOUSE (George R. Mayo, mgr.): Donnelly and Hatfield's Minstrels 5 to large house; very poor performance. Mildred Holland in The Lily and the Prince 7 to fair business; splendid performance; Miss Holland received numerous curtain calls. Lyceum Comedy co. week 13-17.

MAYSVILLE.—WASHINGTON OPERA HOUSE (Russell, Dye and Frank, mgrs.): J. L. Hamilton, bus. mgr.): The Great Lafayette 7 pleased a good house. Donnelly and Hatfield's Minstrels 9; fine performance and business. Howe's moving pictures 14. Dora Thorne 17. The Player Maid 19. Two Jolly Tramps 21.

OWENSBORO.—THEATRE: Glick Stock co. 5-10 to poor business; co. weak. Plays: Priscia, The Mountain Waif, Her Father's Sin, Doctor's Crime, and A Yellow Demon. Gus Sun's Minstrels 6; good, to poor business. Florence Davis in The Player Maid 12 observed a larger audience; supporting co. good. Lyman Twins 24. Adelaide Thurston 31.

WINCHESTER.—THEATRE (Guinan and Co., mgrs.): Donnelly and Hatfield's Minstrels 7 pleased big house. Mildred Holland in The Lily and the Prince 10 pleased a small house; best attraction in several seasons. Isle of Spice 13. Florence Davis in The Player Maid 15.

MORGANFIELD.—GRAND (Lucien Drury, mgr.): The Union Depot (local) to medium house 12. Robin Hood 15. The Glick Stock co. 19-24.——ITEM: Tycoon co. went to Henderson 7 and were accorded a royal reception with S. R. O.

ASHLAND.—THEATRE (Norton and Smith, mgrs.): Wizard of Oz 9; fine, to S. R. O. Erhart's Entertainment (hospital benefit) 12, 13 pleased packed houses. The Clay Baker 20. Texas Sweethearts 22.

LOUISIANA.

ALEXANDRIA.—RAPIDES (R. H. Flagg, lessee and mgr.): My Friend from Arkansas 1; fair, to good house. Street Singer 3. Down by the Sea 4. Rajah of Bhong 5. Forbidden Land 6; all closed. Denver Express 7; fair co. and business. Buster Brown 10; capacity matinee and good night. Harry Beresford in The Woman Hater 11, 12; good co. and houses. What Women Will Do 13. Gagnon-Pollock Stock co. 15, 16. James O'Neill in Monte Cristo 17. Gagnon-Pollock co. 18. Columbian Moving Picture co., matinee and night, 21.

LAKE CHARLES.—OPERA HOUSE (Henry L. Bloch, mgr.): Black Crook Feb. 19 canceled. Hans and Nix 21. Tim Murphy 2; good house; pleased. Maid and the Mummy 4; fair co. and business. Street Singer co. 5 canceled. Forbidden Land 7. Denver Express 8. Buster Brown 12; good co. and business. What Women Will Do 16. James O'Neill 18.

MONROE.—SUGAR'S (Ehrlich Brothers and Coleman, lessees): Buster Brown 9; good patronage. Yankee Consul 12. Harry Beresford 13. Joel Kelly 15-17.——ITEM: Summer theatre at Forsythe Park, which when completed will be one of the finest and best in the South. Tom Stuart, of this place, will be manager.

SHREVEPORT.—Grand (Ehrlich Brothers and Coleman, mgrs.): Buster Brown 7 pleased good audiences. The Heir to the Hoorah 8; fine, to large house. The Old Homestead 9; good co. to small house. The Yankee Consul 11; good, to crowded house. Kubelik 12. The Mayor of Tokio 13. Modjeska 14.

LAFAYETTE.—JEFFERSON (C. M. Parkerson, mgr.): Harry Beresford 10; good, to large house. Buster Brown 11; excellent, to big business. What Women Will Do 13.

MAINE.

BANGOR.—OPERA HOUSE (F. A. Owen, mgr.): Harvey and Gage Stock co. closed successful week 10. Plays: That Girl from Texas, The Parish Priest, My Partner, The White Caps, Du Barry, The Indian, Saved from Shame, and Fanchon the Cricket; co. and specialties good. William H. Crane in An American Lord 12; splendid, to packed house. Myrkle-Harder Comedy co. opened 13 for rest of the week to full house. As Ye Sow 22-24.

BRUNSWICK.—TOWN HALL (H. J. Given, mgr.): Colonial Stock co. Feb. 26-3 (except 27). Plays: A Celebrated Case, A Secret Marriage, The Octoroon, The Bells, For the Love of a Brother, Queen of the Mines; excellent co.; large houses; Rollo Lloyd was excellent. St. John's Dramatic co. 27; excellent, to S. R. O. B. H. S. Dramatic Club 16. Bowdoin Concert Band 23.

LEWISTON.—EMPIRE (Cahn and Grant, props.): Myrkle-Harder co. 7-12 in repertoire to good business. W. H. Crane 13 in An American Lord pleased fair house. Shepard's moving pictures 15, 16. The Marriage of Kitty 17. As Ye Sow 19-21. The Mitchell Players 22-24.

PORTLAND.—JEFFERSON (Cahn and Grant, mgrs.): William H. Crane in An American Lord 9, 10; capacity; pleased. As Ye Sow 12-17; fine business. Eleanor Robson in Susan in Search of a Husband 19. Jere McAuliffe 20-24.

ROCKLAND.—FARWELL OPERA HOUSE (Bob Crockett, mgr.): Devil's Auction 7 pleased large house; good co. Shepard's pictures 10; two good houses; excellent pictures. Duke of Killicrankie 14. Harvey and Gage 15-17.

BRUNSWICK.—TOWN HALL THEATRE (H. J. Given, mgr.): B. H. S. Dramatic Club 16. Bowdoin Concert co. 23.——PYTHIAN OPERA HOUSE (H. B. Gunning, mgr.): Professor Frank's Concert co. 15.

AUGUSTA.—OPERA HOUSE (Thomas H. Caddy, mgr.): Shepard's moving pictures 14 pleased good business.

BATH.—COLUMBIA (Oliver Moses, mgr.): The Duke of Killicrankie 15; fair business; pleased. Jere McAuliffe Stock co. in York State Folks 19.

MARYLAND.

CUMBERLAND.—ACADEMY (Mellinger Brothers, lessees and mgrs.): Wyatt Lecture and Moving Picture co. 9; pleasing entertainment to light business. In Louisiana 10; fair performance and business. The Chauncey-Keiffer Stock co. 12-16 opened to fair business with Hand of Man. Other plays: A Ward of France, A Royal Outcast, Little Miss Nobody, and Dr. Jekyll and Mr. Hyde; fair performances and co. Beauty Doctor 17. A Bunch of Keys 19. The Wizard of Oz 20. Metropolitan Burlesquers 22. Vogel's Minstrels 24.

ANNAPOLIS.—COLONIAL (W. A. Hollebaugh, mgr.): Heart of Ireland 1; poor performance and business. Motion pictures 2, 3 pleased to good business. Prince of Pilsen 4 delightful; receipts, $739.25. Kilties' Band 6; fine, to fair business. In Louisiana 7; good performance; fair business. Missouri Girl 8. Convict's Daughter 10. Two Sisters' co. 13. Jolly American Tramps 15. Sign of the Cross 17. The Mummy and the Humming Bird 20. Local 21. Nancy Brown 16. Paul Jones 30.

CAMBRIDGE.—AUDITORIUM (Mace and Nathan, mgrs.): Missouri Girl 21.

MASSACHUSETTS.

NEW BEDFORD.—THEATRE (William B. Cross, mgr.): Robert Edeson in Strongheart 12 broke the season's record; house sold out. Roe Comedy co., headed by Will J. Kennedy, 13-17, opened to good business. Plays: The Stowaway, Road to 'Frisco, Bertha the Sewing Machine Girl, The Mysterious Mr. Raffles, The Winning Hand, Trixe, Bar Harbor, The Stowaway, A Gentleman Burglar, and Sidewalks of New York. Franklin Woodruff in Ben of Broken Bow Ranch 19. Neil Burgess in The County Fair 20. Devil's Auction 21. William H. Crane in The American Lord 22. Little Johnny Jones 23. The Black Crook 24. Charley's Aunt (local) 26. U. T. C. 27. The Eternal City 28. Pirates of Penzance 29 (auspices Trinitarian Church). The Tenderfoot 31.——SAVOY (Burke and Barry, mgrs.): Buffinton Stock co. in The Red Cafe; good business.——ITEM: The Savoy will be closed 17 and the Buffinton Stock co. will play the remainder of the season at Fall River.

FALL RIVER.—ACADEMY (Cahn and Grant, mgrs.; W. F. Mason, res. mgr.): Maude Hillman Stock co. closed a successful week's engagement 10; William A. Dillon, Maude Hillman, and Charles Baker made many friends here. Choral Society (local) 13; excellent, to S. R. O. Robert Edeson in Strongheart 14; first time here and scored a splendid success. Florence Hamilton 17. Under the City Lamps 19. W. H. Crane 20. Neil Burgess 21. Little Johnny Jones 22. Devil's Auction 23. U. T. C. 24. Black Crook 26. Eternal City 27.——ITEMS: J. Frank Burke Stock co. will open their season at Shoedy's Theatre April 2.—W. H. Barwald and Nat Leffingwell will close their engagement with the Buffinton Stock co. 17.—The new stock co. will open their season at the Savoy in April.

PITTSFIELD.—COLONIAL (James P. Sullivan, mgr.): The Holy City 8; fine, to full house. Obermmergau 9, auspices of Eagles, pleased small audience. Human Hearts 10; good business; pleased. Kennedy Players 12-17 opened to good business. Plays: Crystal Run Farm, When Women Love, Sheridan Keene, Held by the Enemy, Gentleman Jim, On the Rio Grande, A Woman's Devotion, By Word of Command, Heart of Virginia, and A Poisoned Dagger. Clara Turner co. 19-24, except 20, Rogers Brothers in Ireland 20. Rose Coghlan in The Duke of Killicrankie 27. Mrs. Leffingwell's Boots 28. Little Johnny Jones 30. The Senator's Wife 31.——ITEM: Manager Sullivan has been confined to his home in North Adams the past week.

NORTHAMPTON.—ACADEMY (James R. Gillilan, mgr.): Franklin Woodruff, with competent support, played a return date to a fair house with Ben of Broken Bow Ranch 6. Clara Turner, with good acrobatic support, opened a week in repertoire 12, presenting following plays: An Orphan's Prayer, Dixie the Blue Grass Girl, A Woman's Honor, Raffles the Burglar, A Crown of Thorns, The Shop Girl, The Sapphire, No Mother to Shield Her, Little Hurricane, A Bachelor's Wife, and The Buy Detective. Rogers Brothers 19. Smith College Glee Club 21. Robert Edeson 22. William H. Crane 23. The Tenderfoot 29. Kellar 31.

LOWELL.—OPERA HOUSE (Cahn and Grant, mgrs.): The Duke of Killicrankie 10, matinee and evening; small audiences. Phelan Stock co. 12-15 presented A Wife's Dishonor, Wedded, but No Wife, A Stranger in a Strange Land, By Right of the Sword, with Gillette's dogs and monkeys, Ten Ji and co.'s Japanese magicians; large houses. Huntley's Stock co. week of 19.——ACADEMY (R. F. Murphy, mgr.): The Little Minister week of 12; large houses.——ASSOCIATED HALL: Royal Italian Band 11, matinee and evening; large and pleased audiences.

GLOUCESTER.—UNION HILL (Lothrop and Tolman, mgrs.): The Huntley Stock co., with J. H. Huntley, Raymond Whittaker, and Elberta Roy, in the leading parts, closed 10 to a good house; deserved better. The Duke of Killicrankie 13 pleased a small audience. Mitchell's All Star Players 12-17, except 15, opened in The Vendetta to a good house. Other plays: A Family Mix Up, The Lion's Heart, Rip Van Winkle, American Girl, Oliver Twist, Dr. Jekyll and Mr. Hyde, A Study in Scarlet, and On the Frontier.

LAWRENCE.—OPERA HOUSE (Cahn and Grant, mgrs.): Frank Daniels in Sergeant Brue 8; good house. The Duke of Killicrankie (ushers' benefit) 9; good business. Franklin Woodruff in Ben of Broken Bow pleased fair houses 10. Shepard's pictures 11; good business. White Mahatma 12, 13; small houses. The Devil's Auction 14; excellent; fair house. The Hamlin Players in Zaza 15. Phelan Stock co. 16, 17. Maude Hillman 19-24 (except 20). Little Johnny Jones 20.

HOLYOKE.—OPERA HOUSE (Lawler Brothers, mgrs.): Vaudeville 5-10 pleased fair houses. Washington Society Girls 12-14; good co. and business. Shaun Aroon 16. The Tiger Lilies 19-21. Bertha Kalich in Mouna Vanna 22.——EMPIRE (T. F. Murray, mgr.): Sheridan's City Sports 5-10; satisfactory co.; excellent houses. The Two Johns 12-14; fair co.; good business. The High Rollers 15-17 opened to crowded house. The House of Mystery 19-21.

HAVERHILL.—ACADEMY (Wallace and Gilmore, lessees; J. A. Sayre, res. mgr.): Harcourt Stock co. closed a week's engagement 17 to good satisfaction. Robert Edeson in Strongheart 8 to S. R. O. Duke of Killicrankie 12 to small house; co. fair. Devil's Auction 13 pleased crowded house. W. H. Crane in An American Lord 14 to packed house. Little Johnny Jones 16. William Barnaby in Cloverdale 17. Fenberg Stock co. 19-24.

LYNN.—THEATRE (Frank G. Harrison, mgr.): Harcourt Comedy co. 12-16; performance and attendance fair. Plays: Maid of the Mist, Red River, Don Caesar De Bazan, Reaping the Whirlwind, Rip Van Winkle, We 'Uns of Tennessee, and Heart of the Klondike. Daniel O'Connell 17 (local); first time on any stage. Charles H. Yale's Devil's Auction 19. Irene Myers' co. 20-24. As Ye Sow 26-31.

FITCHBURG.—CUMINGS' (Wallace and Hencksburg, lessees; W. A. Wesley, mgr.): Human Hearts 8; good house; fair co. Mitchell All Star Players 5-10, except 8; good business. Plays: Vendetta, Study in Scarlet, Lion's Heart, Dr. Jekyll and Mr. Hyde, On the Frontier, Family Mix Up, Rip Van Winkle, American Grit, and Oliver Twist. Rae Comedy co. 19-24, except 15. Little Johnny Jones 15.

NORTH ADAMS. — EMPIRE (John Sullivan, mgr.): Clara Turner co. week ending 10; business fair. Little Johnny Jones 14; good sale. Kennedy Vaudeville co. 15-17.——RICHMOND (William F. Meade, mgr.): Vaudeville co. week ending 10 did good business. Madame Kalich in Monna Vanna 27. Fantana 15; crowded the theatre.

BROCKTON.—CITY (W. B. Cross, mgr.): The Flynn Stock co. 5-9; business fair. Robert Edeson in Strongheart 10, supported by a good co., played to capacity; excellent performance. Irene Myers co. 12-17 opened in A Midnight Message to good house; co. and play pleased. Little Johnny Jones 21. Devil's Auction 24. All the Comforts of Home (local) 29, 30.

MARLBOROUGH.—THEATRE (Bert C. Riley, mgr.): Charles K. Harris, matinee and night, in Rip Van Winkle and Don Caesar 17. Dr. Whittaker (lecture) 22. Flynn Stock co. 24. Neil Burgess in County Fair 27. Devil's Auction 30.

MICHIGAN.

JACKSON.—ATHENAEUM (H. J. Porter, mgr.): Howard-Dorset Repertoire co. 5-10; excellent business and fine satisfaction. Plays: A Trip to Bonnibay, Running for Congress, Senator's Daughter, Wanted a Family, Dad's Girl, and Grit, the Newsboy. A Millionaire Tramp 14. Over Niagara Falls 17.——BIJOU (W. S. Butterfield, mgr.): Good vaudeville and business week ending 10. Mr. and Mrs. Bobbie Carroll, Eugene Fields Lynch, the Barnsteins, Josephine Coles, the Musical Spragueilos, and Cinetoscope.

MENOMINEE.—OPERA HOUSE (H. N. Bonnefell, mgr.): Harold Nelson co. in Richelieu week 5-11. Plays: Francesca di Rimini, Prince Otto, Hamlet, David Garrick, matinee, Paul Kauvar, and Quo Vadis; excellent, to good business. Arthur Middleton co. 8; excellent, to good house. Buster Brown 12. When Knighthood Was in Flower 28.——ITEM: Harold Nelson addressed the teachers and pupils of the High School on Shakespeare 6.

BAY CITY.—WASHINGTON (W. J. Daunt, mgr.): Babes in Toyland 7 pleased a good house. Peck's Bad Boy was booked for 11, 12, but was canceled after performances 11. Two Little Waifs 13, 14; business fair. A Millionaire Tramp 16. Land of Nod 17. Over Niagara Falls 18, 19. A Madcap Princess 20. Louis James 26. Sousa's Band 29.

CADILLAC.—THEATRE (C. E. Russell, mgr.): Everyman 12 did not please light business. Romeo and Juliet 13 to a fair house. Peck's Bad Boy 17 canceled. Paris by Night 19 canceled. Herald Square moving pictures 20. Two Little Waifs 26 canceled. Buster Brown 30. Roselle Knott in When Knighthood Was in Flower April 6.

SAGINAW. — ACADEMY (Joseph Pearlstein, mgr.): Shadows of a Great City 6,7. Babes in Toyland 8 to good house. Two Little Waifs 11, 12 to capacity. Millionaire Tramp 17. Land of Nod 18.——JEFFERS' (Samuel S. Marks, mgr.): North Brothers' Comedians played to good business week 4-10; this co. will remain 11-17.

ADRIAN.—CROSWELL OPERA HOUSE (C. D. Hardy, mgr.): Julia Gray in Her Only Sin 7; co. fair; gave satisfaction to good house. Babes in Toyland 10; good co.; gave good satisfaction to large house. Bennett-Moulton co. opened 12 for a week in A Daughter of the People to crowded house; pleased. William Owen 19. Howe's pictures 28.

COLDWATER.—TIBBITS' OPERA HOUSE (John T. Jackson, mgr.): Crocker's educated horses 8-10 pleased good business; 1,000 paid admissions to matinee 10. Virginia Drew Trescott in When Knighthood Was in Flower 12 pleased audience. Over Niagara Falls 14. Howe's moving pictures 21.

LANSING.—BAIRD'S OPERA HOUSE (F. J. Williams, mgr.): Babes in Toyland 5; fine co. to large business. What Happened to Jones 7; good co. and business. Othello 10 pleased good business. Howard-Dorset Stock co. week 19-24. A Girl of the Streets 29. Cyril Scott in Prince Chap 31.

GRAND RAPIDS.—POWERS' (Summers and Co., mgrs.): The Land of Nod 9-11 delighted good business. Lew Fields 17.——MAJESTIC (O. Stair, mgr.): Lighthouse by the Sea 11-14; good sized audiences; the co. is a good one. When Knighthood Was in Flower 15-17.

KALAMAZOO.—ACADEMY (B. A. Bush, prop. and mgr.): The Reformation (local) 8, 9; good business. Stetson's U. T. C. 10, matinee and evening; S. R. O. Little Homestead 13 satisfied. Land of Nod 15. Blanche Walsh in The Woman in the Case 20. Louis James in Virginius 22.

IONIA.—OPERA HOUSE (Smith and Barnes, mgrs.): The Little Homestead 8; fair. William Owen in Othello 12 pleased capacity. Morgan Brothers' Comedians week 19.——ITEM: William Owen made a speech before the High School students 12.

PORT HURON.—CITY OPERA HOUSE (L. T. Bennett, mgr.): Shadows of a Great City 5 pleased fair audience. Two Little Waifs 9; fair co. and business. Her Only Sin 10; best of the season. Howard Dorset co. 12-17; good business. Land of Nod 19.

YPSILANTI.—OPERA HOUSE (T. G. Scott, mgr.): Babes in Toyland 9 pleased capacity; house receipts, $684. Over Niagara Falls 13; fine house. When Knighthood Was in Flower 14. Laska, magician, 16, 17. Brandt Opera co. 19.

BATTLE CREEK.—POST (R. R. Smith, mgr.): The Four Huntings in The Pool House 8 pleased a fair house. Stetson's U. T. C. 9; fair house; satisfactory. Morgan Brothers in An American Girl and Vermont Folks 12, 13; fair houses; pleased.

HILLSDALE.—UNDERWOOD'S OPERA HOUSE (N. H. Widger, mgr.): William Owen in Othello 2 pleased fair house. Virginia Drew Trescott in When Knighthood Was in Flower 13; excellent, to good house. Liberty Belles 21. For Her Sake 31. Arrival of Kitty April 1.

ESCANABA.—PETERSON'S OPERA HOUSE (P. M. Peterson, mgr.): Rip Van Winkle 10; good, to light business. Sousa's Band 15. Buster Brown 20. Sherlock Holmes 30. Beech and Bowers' Minstrels 10. Joseph De Grasse 16. Al. H. Wilson 30.

OWOSSO.—OPERA HOUSE (Stephens and Beardsley, mgrs.): Her Only Sin 8 pleased a large house; fine co. William Owen in Othello 13 drew and pleased a packed house. Peck's Bad Boy 14.

TRAVERSE CITY.—STERNBERG'S GRAND (Sternberg Brothers, mgrs.): Paris by Night 16 failed to appear. Craig-Davis co. 23, 24. Buster Brown 28. When Knighthood Was in Flower April 4.

JONESVILLE.—THEATRE (E. H. Saxton, mgr.): Bostonia Sextette Club, direction of C. L. Staats, 9; excellent, to fair house. Crocker's educated horses 12, 13. A Millionaire Tramp 23. For Her Sake 30.

MONROE.—ARMORY OPERA HOUSE (William Guttman, mgr.): A Bunch of Keys 7; excellent, to capacity. William Owen 17.

MINNESOTA.

WINONA.—OPERA HOUSE (O. P. Burlingame, mgr.): Bertha Galland in Sweet Kitty Bellairs 1; excellent, to fine business. Buster Brown 7; two good houses. Babes in Toyland 9; large house; best attraction of the season. Checkers 14. Woodland 19. Sousa's Band 21.——ITEM: Manager Burlingame had the stage enlarged for Babes in Toyland, and handled their big 48-foot drops easily.

BRAINERD.—OPERA HOUSE (C. P. Walker, mgr.): Skovgaard Concert co. 9; fine entertainment to fair attendance. Lecture by Ole Johann Saervold 14. Nance O'Neil 19.

ROCHESTER.—METROPOLITAN (J. R. Reid, mgr.): Metropolitan Entertainers 10 to good business. Sousa's Band 20. The Isle of Spice April 6. The Alberti Family 23, 24.

CROOKSTON.—OPERA HOUSE (C. P. Walker, mgr.): Beach and Bowers' Minstrels 7, 8 pleased fair house and performances. Woodland 13. Nance O'Neil 17. Isle of Spice 23. Yon Yonson 28.

STILLWATER.—AUDITORIUM (H. C. Robertson, mgr.): Yorke and Adams in Bankers and Brokers 3; good business.

MISSISSIPPI.

HAZLEHURST.—FALER'S OPERA HOUSE (J. P. Wright, mgr.): Barnard Concert co. 8; excellent; deserved better house. Kit Carson (under canvas) 5; poor, to capacity. Barlow's Minstrels 17.——ITEM: Keetch and Sparks' Shows wintering here, will open 19.

JACKSON.—CENTURY (V. Otis Robertson, mgr.): Edsall-Winthrope Stock co. 5-10; successful engagement. Plays: Fisherman's Child, Gambler's Wife, Slaves of the Orient, Prison Bells, Dora Thorne, and A Boy of the Streets. Richard Carle 12. James O'Neill 13. Harry Beresford 14. Modjeska 15.

COLUMBUS.—OPERA HOUSE (P. W. Mear, mgr.): ITEM: Leased by Patterson and Street; new management goes into effect May 1.

WEST POINT.—OPERA HOUSE (Will West, mgr.): Echoes (local), direction J. C. Atchison, 7 to crowded house.

TUPELO.—OPERA HOUSE (R. H. Mullen, mgr.): Seigel-Meyer-Reed co. 7; good co. and house. Schubert's Symphony Club 21.

MISSOURI.

ST. JOSEPH.—TOOTLE (C. U. Philley, mgr.): San Toy 6 played to well filled house; audience well pleased. Miss Bob White 7 gave satisfaction; play well staged; good business. Parsifal 8 to large crowd; well received. Isle of Spice 13. Field's Minstrels 14. Savage Grand Opera co. 27, 28.——LYCEUM (C. U. Philley, mgr.): The Way of the Transgressor 4, 5, drew large crowds. Miner's American Burlesquers 6, 7, did good business. West and Vokes 8-10 in A Pair if Pinks did excellent business; good co.; costumes especially attractive. Queen of the Highbinders 11, 12. Bohemian Burlesquers 13, 14. Allen Doone 15-17.

LOUISIANA.—PARKS (Drury Parks, mgr.): The Century Stock co. to fair business and good satisfaction. To Be Branded 5. Texas Romance 6. Midnight in New York 7. The Young Scout 8. The Late Mr. Jones 9. The Russian Spy 10. A Trip to Egypt 19. Mrs. Bob White 20. Callicotte Harrington co. April 2-7. Old Arkansaw 11. When Knighthood Was in Flower 13.

JEFFERSON CITY.—JEFFERSON (Crawford and Olendorf, lessees; W. J. Edwards, mgr.): Si Haskins 10; fair business. Century Stock co. (Harrison and Sutherland) 12 and week; good co. and business. Plays: To Be Buried Alive, A Texas Romance, Midnight in New York, Ole Olsen's Troubles, An American in Europe, The Late Mr. Jones, and A Hero of the Hills. The Clansman 20.

MOBERLY.—HALLORAN'S (P. Halloran, mgr.): The Clansman 8 pleased, to S. R. O. A Homespun Heart 10 pleased two good houses. The Holy City 14. A Royal Slave 16. Slaves of the Mill 17. Kerry Gow 20. Old Arkansaw 24. Hi Henry's Minstrels 27. Miss Bob White 28. Dora Thorne 30. Rice and Barton 31.

HANNIBAL.—PARK (J. R. Price, mgr.): Powell's pictures 5, 6; good houses; pleased. The Clansman 10; broke house records; receipts, $1,412.75. Holy City 13. Uncle Si Haskins 17. When Johnny Comes Marching Home 24. Renfrow's Stock co. 26-30. Our New Minister April 3. His Father's Sin 5. Dora Thorne 7.

MACON.—BLEES (H. Logan, mgr.): When We Were Twenty-one Feb. 28; fine, to good house. A Royal Slave 2; fair co. and business. Copeland Brothers 12-14 canceled. The Holy City 15. Miss Bob White 27. Dora Thorne April 5. Hoolihan's Troubles 13. Richards and Pringle's Minstrels 17.

JOPLIN.—CLUB THEATRE (L. P. Ballard, mgr.): The Clansman 6; excellent, to largest audiences of the season. David Harum 7; good co.; capacity. A Struggle for Gold 8; fair co. and business. Kubelik 9; S. R. O. Kerry Gow Opera co.; good co.; well filled house. Merry Stock co. 12-17. Miss Bob White 18.

FULTON.—PRATT'S (C. F. Wilkerson, mgr.): Denver Express 7 pleased fair business. Uncle Si Haskins 14. A Royal Slave 15. Miss Bob White 26. Westminster Gymnasium (local) 30.

LAMAR.—OPERA HOUSE (J. S. Moore, mgr.): Uncle Si Haskins 5 pleased fair house. Beautiful Bagdad 8 pleased largest house of the season. Old Arkansaw 14. A Royal Slave 20.

POPLAR BLUFF.—FRATERNAL OPERA HOUSE (W. R. Hays, mgr.): Florence Davis 5; good performance and business. Coon Hollow 10 pleased good business.

MEXICO.—GRAND (A. R. Waterman, mgr.): David Harum 10 pleased good house. Uncle Si Haskins 15. The Clansman 19. Star National Stock co. 19-24. Miss Bob White 26. Dora Thorne April 2.

MONTANA.

BUTTE.—THE BROADWAY (James K. Heslet, mgr.): Piff! Paff! Pouf! 4, 5; capacity; pleased. Woodland 7, 8, pleased very large audiences. Yon Yonson 11. A Thoroughbred Tramp 12. Way Down East 23, 24. Paul Gilmore 25, 26. Gadski 27. Babes in Toyland 30, 31.——GRAND (Dick F. Sutton, mgr.): The Lulu Sutton co. still continue to draw crowded houses at popular prices in The Royal Box. Week 11, Kathleen Mavoureen, with a vaudeville bill which includes Joe Mulcahy, Little Trixie, Kathryn Brayhan, Gilbert's animal show, and moving pictures. Week 18, East Lynne.

MILES CITY.—OPERA HOUSE (George H. Ulmer, mgr.): A Thoroughbred Tramp 7; poor play and co.; fair house. Yon Yonson changed from 26 to 15.

MISSOULA.—UNION OPERA HOUSE (C. A. Harnois, mgr.): Piff! Paff! Pouf! 3; fine co.; crowded house. A Thoroughbred Tramp 14. Empire Comedy co. 18. Way Down East 21.

ANACONDA.—THEATRE MARGARET (F. H. Clinton, mgr.): Piff! Paff! Pouf! 5; capacity; pleased. Woodland 7 delighted good business. Yon Yonson 9 pleased good business.

BILLINGS.—OPERA HOUSE (A. L. Babcock, mgr.): A Thoroughbred Tramp 8 pleased fair audience. Woodland 10 to S. R. O.; excellent.

HELENA.—THEATRE (George A. Miner, mgr.): Piff! Paff! Pouf! 7; good house. Yon Yonson 9; fair house.

NEBRASKA.

LINCOLN.—OLIVER (Zehrung and Crawford, mgrs.): Miss Bob White 6 pleased well filled house. It Happened in Nordland 7 to capacity; receipts, $1,206. University Football benefit 8 (local). Arthur C. Alston's co. in Shadows on the Hearth 9. At the Old Cross Roads 10; good co.; did fair business. A Pair of Pinks 12. The Isle of Spice 15. David Harum 16, 17. When London Sleeps 20, 21.

HASTINGS.—KERR OPERA HOUSE (Thomas Kerr, mgr.): Charlotte Burnett in The Honeymoon 1; fine, to fair business. Lyric Road Show 5; good, to fair business. Walker Whiteside 8; fine, to good business. Hooligan in New York 21.

NORFOLK.—AUDITORIUM (A. B. Beall, mgr.): Charlotte Burnett in The Honeymoon 7 pleased small house.

KEARNEY.—OPERA HOUSE (R. L. Napper, mgr.): Lyric Road Show (vaudeville) 15. The County Chairman 27.

FREMONT.—LARSON (Breed and Phelps, mgrs.): Hooligan's Troubles 10; fair attraction and patronage. Cousin Kate 13 canceled. County Chairman 27.

NEW HAMPSHIRE.

MANCHESTER.—OPERA HOUSE (E. W. Harrington, mgr.): Fenberg Stock co. 5-10 opened with The Man Who Dared and played the following plays to good houses: Cumberland '61, The Price of Honor, No Wedding Bells for Her, and Broken Hearts. The Devil's Auction 12. Little Johnny Jones 17. Shepard's moving pictures 23, 24.——PARK (John Stiles, mgr.): Vanity Fair finished week 5-10 to excellent business. Sheridan's City Sports 12-17 opened to good houses; good attraction. High Rollers 19-21. The House of Mystery 22, 24.

CONCORD.—WHITE'S OPERA HOUSE (R. C. White, mgr.): Bennett-Moulton co. 12-17 opened in His Jealous Wife to big business. Other plays: The Fatal Coin, Faust, Girl from the New World, Lyndon Bank Robbery, Mask of Life, Shadowed Lives, Great Copper Swindle, Eben Holden 22.——AUDITORIUM (F. W. Hartford, lessee and mgr.): Shepard's moving pictures 17. The Duke of Killicrankie 22.

LACONIA.—MOULTON OPERA HOUSE (William B. Van Duser, mgr.): Linn's educated dogs and monkeys 12-14 pleased good business. St. Patrick's Minstrels 16 (local). Eben Holden 21.

PORTSMOUTH.—MUSIC HALL (F. W. Hartford, mgr.): The Devil's Auction 10; good business; fairly pleased. The Duke of Killicrankie 16. Shepard's pictures 19, 20.

DOVER.—CITY OPERA HOUSE (Charles M. Corson, mgr.; Charles E. King, bus.-mgr.): Cloverdell 16 canceled. Bennett-Moulton co. 19-24.

BERLIN.—ALBERT (Grant Heth, mgr.): Shepard's moving pictures 12, 13; excellent, to good business.

CLAREMONT.—OPERA HOUSE (H. T. Eaton, mgr.): Shaw Comedy co. 9, 10; business and co. fair.

NEW JERSEY.

TRENTON.—TAYLOR OPERA HOUSE (Montgomery Moses, mgr.): Yvette Guilbert 10; fair attendance; pleased. Andrew Mack in two performances of The Way to Kenmare 13 for the benefit of the Delaware Valley Baseball League; the audiences were very large. Blanche Walsh in The Woman in the Case delighted a large audience 14. Just Out of College 22. Mrs. Wiggs 24.——STATE STREET (Frank Shalters, mgr.): A Race for Life 5-10; fair business. Texas 12, 13; good business. Vogel's Minstrels satisfied good houses 14. Volunteer Organist 19. As Told in the Hills 20, 21. Happy Hooligan's Trip Around the World 22-24. ALBERT C. D. WILSON.

HOBOKEN.—LYRIC (H. P. Sculler, mgr.; Grant S. Riggs, bus.-mgr.): U. T. C. opened to good business 8-10; co. capable. No Mother to Guide Her played to S. R. O. 11-14; co. pleased. The Two Johns 15-17. THOMAS J. McALE

hold the present lease, which expires in September.—J. T. Henderson will put out the Scotch Minstrels next season, presenting something novel with white face and man and other unusual features.—Amy Hamlin has joined the Sherlock Holmes co.—Sam D. Morrill, of the Eben Holden co., will shortly send out a co. of his own. J. MAXWELL BEERS.

SYRACUSE.—WIETING OPERA HOUSE (John L. Kerr, mgr.): It's All Your Fault drew well 9, 10. Mrs. Leffingwell's Boots delighted a large house 14. Ben Hur 22-24.——BASTABLE (H. A. Hurtig, mgr.): Custer's Last Fight attracted large houses 8-10. The Runaways to good business 12-14. How Hearts Are Broken 19-21. Black Crook 15-17. Pretty Peggy 22-24.——ITEM: Harris Lumberg, manager of the International at Niagara Falls and formerly of the Wieting, will manager a stock co. at Seattle the coming Summer. R. A. BRIDGMAN.

ALBANY.—EMPIRE (Frank Williams, mgr.): The County Chairman 9 scored heavily. William Collier and excellent co. in On the Quiet 10 had a cordial reception by packed house. Mrs. Leffingwell's Boots 17. Rogers Brothers in Ireland 21. The Show Girl 24.—HARMANUS BLEECKER HALL (H. R. Jacobs, mgr.): King of the Opium Ring 12-14; big business. At Piney Ridge 15-17 opened to good business. Lillian Mortimer in No Mother to Guide Her 19-21. Florence Bindley in The Street Singer 22-24. GEORGE W. HERRICK.

ROCHESTER.—NATIONAL (Max Hurtig, mgr.): The Black Crook 12-14; satisfactory business. On 15-17 The Runaways, featuring George Evans, was presented to good houses. Pretty Peggy 19-21. How Hearts Are Broken 22-24.——BAKER (J. H. Moore, mgr.; W. H. McCallum, res. mgr.): The stock co. in Alice of Old Vincennes to fine audiences week 12-17. The Silver King week 19-24.——LYCEUM THEATRE (M. E. Wolff, mgr.): Mrs. Leffingwell's Boots 12; fair house. Ben Hur 15-17; capacity business. J. W. CARRUTHERS

SCHENECTADY.—VAN CURLER OPERA HOUSE (Charles H. Benedict, mgr.): Himmelein's Ideals pleased big audiences 5-10. The Cosgrove Stock co. 12-17 did well. Mrs. Leffingwell's Boots 16 (Elks' benefit) is sure of a S. R. O. house; in fact, the theatre is entirely sold out now. GEORGE C. MOON.

POUGHKEEPSIE. — COLLINGWOOD OPERA HOUSE: Kirk Brown co. 6-10 closed with Othello, Lost in London, and The Sign of the Four to excellent business; the mounting and costuming were unusually elaborate and the co. a strong one; best of satisfaction. Robert L. Dunn gave lecture on How Russia Lost 12. Illustrated by stereopticon and motion pictures; good house; pleased. Laurant (magician, Star Course) 13; good programme; fair audience. Deserted at the Altar 14 (return) to large attendance. The Two Johns 17. Manhattan Stock co. 19-24.

NEW ROCHELLE.—THEATRE (J. R. Oldfield, mgr.): Madame Mantelli and co., including Madame Noldi and Signor Alberti, gave Il Trovatore 6; pleased fair audience. Railroad Jack 10; small house. Chicago Stock co., with capable cast in repertoire, began week 12 to fair business, pleasing. Show Girl 19. Tenderfoot 20. Ben of Broken Bow 21. Holy City 24. Rice Comedy co. 26 week.——ITEM: J. R. Oldfield, late of Fitchburg, Mass., succeeds as manager of this house J. R. Fellows, now with Shepard's forces in advance of The Duke of Killicrankie.

BINGHAMTON.—STONE OPERA HOUSE (J. P. E. Clark, mgr.): The Rice Stock co. 5-10 (except 7). Plays: At Piney Ridge, A Woman's Folly, The Charity Ball, Why He Divorced Her, Crime of Hallowe'en, Sign of the Four, Dora Thorne, Wife in Name Only, and Her Marriage, to big business. Fantana 12 had S. R. O.; excellent. Hadley's pictures 13; fair house. House of Mystery 14; well attended. Darling of the Gods 14. Village Fool 15. Madame Blanvelt 16. The Emma Bunting co. 19-25 (except 22). Andrew Mack 22.

JAMESTOWN.—SAMUELS OPERA HOUSE (J. J. Waters, mgr.): Girls Will Be Girls 8; good co. and business. My Wife's Family 10; fair co. and business. Rosabelle Leslie Stock co. 12-17; good co.; excellent business. Plays: Not Guilty, The Great White Diamond, The White Caps, A Mill Girl's Wrongs, The Scout's Revenge, and The City of New York. The County Chairman 13; the best show of the season; S. R. O. Girl of the Streets 19. Under Southern Skies 22.

HORNELLSVILLE. — SHATTUCK OPERA HOUSE (M. Reis, lessee; Charles S. Smith, mgr.): Chester De Vonde, with his capable co., closed a most successful week 10. Closing bills: A Great Medical Mystery and The Gambler's Wife; packed houses nightly. Maclyn Arbuckle as The County Chairman gave us the dramatic treat of the season; entire house sold in advance; genuine and entire satisfaction. Under Southern Skies.

WAVERLY.—LOOMIS OPERA HOUSE (A. C. Tobias, mgr.): Charles Champlin Stock co. presented The Belle of Richmond 6 to a crowded and well pleased house. Murray and Mackey co. week 12 in Beware of Men, The Sign of the Four, The Black Hand, The Belle of Kentucky, Wicked London, Duchess Du Barry, Clorinda, and The Younger Brothers to good business. Daniel Sully in The Matchmaker 21. Under Southern Skies 24.

SARATOGA SPRINGS.—TOWN HALL THEATRE (Sherlock Sisters, lessees; Carlyle R. Sherlock, mgr.): A Royal Slave 10; excellent, to good business. The Child Outcast 15 canceled, as did also Himmelein's Ideals 19. The Two Sisters (return) 16. Cook and Harris pictures 20. The Show Girl 28. Porter J. White in The Fool's Revenge 29. Rockwell's Sunny South 30. The Funny Mr. Dooley April 3. The Holy City 4.

GLOVERSVILLE.—DARLING (Will R. Gant, mgr.): Manhattan Stock co. 5-10 (except 7): business and co. first class. Sophie Brandt in A Madcap Princess 7 to pleased house. The Woman in the Case 12 (return) pleased large audience. At Piney Ridge 13: good, to fair house. York State Folks 15. One Night in June 17. Mrs. Leffingwell's Boots 19. Deserted at the Altar 21. Dibble's moving pictures 22, 23. A Royal Slave 24.

NEWARK.—SHERMAN OPERA HOUSE (S. F. Sherman, mgr.): York State Folks 8 to capacity; excellent. Girl of the Streets 15. Mack's variety and moving pictures 16, 17. Enid Mayo in Girl Outcast 23. Railroad Jack April 4. The Beauty Doctor 7.——ITEM: The Newark and Marion trolleys are now running theatre trains and brought down a full load to witness York State Folks.

GLENS FALLS.—EMPIRE (J. A. Holden, mgr.): William Collier in On the Quiet 8; S. R. O.; excellent. Little Johnny Jones 13; S. R. O.; pleased. Howe's pictures 15. Local 16. Kennedy's Comedy co. 19-21. Eleanor Robson 23. The Show Girl 27. That Girl Patsy 28. The Funny Mr. Dooley 29. Fool's Revenge 30. The Sunny South 31. Empire Stock co. April 2-7.

NEWBURGH.—ACADEMY (Fred M. Taylor, mgr.): Dot Karroll co. closed week 5-10 with Heart of Virginia, Cinderella, and Moonshiners to good business. Dot Karroll in Daughter of Ishmael 12 pleased good business. Shepard's moving pictures 16, 17. Cosgrove Stock co. 19-24 (except 21). The Show Girl 21.

KINGSTON.—OPERA HOUSE (C. V. Du Bois, mgr.): A Royal Slave 14; two performances to good business; pleased. The Holy City 15. Kirk Brown co. 19-24.——RONDOUT OPERA HOUSE (William G. Finley, mgr.): Railroad Jack 9 to good business; co. failed to please. Deserted at the Altar 15. Edward Harrigan in Old Lavender 17.

YONKERS.—MUSIC HALL (William J. Bright, mgr.): International Stock co. 5-10: fair, to good business. Kirk Brown and co. 12-17: excellent, to crowded houses. Plays: By Right of Sword, Under the Red Robe, Shannon of the Sixth, Sherlock Holmes, Lady of Lyons. Chicago Stock co. 19-24.

GENEVA.—SMITH OPERA HOUSE (F. K. Hardison, mgr.): The Madcap Princess 9; fair house. Under Southern Skies 12 pleased good business. David Bispham 14 pleased good house. The Runaways 19. Andrew Mack in The Way to Kenmare 26. Rosabelle Leslie co. in repertoire 27-31.

CORNING.—OPERA HOUSE (Wallace and Gilmore, lessees and mgrs.: H. J. Sternberg, res. mgr.): New York by Night 13; small house; pleased. Fantana 14; sold out in advance; delightful. The Manning Glee Club (Y. M. C. A.) 19. The Runaways 21. Simple Simon Simple 28.

ITHACA.—LYCEUM (M. M. Gutstadt, mgr.): Fantana 8 pleased crowded house. Under Southern Skies 10, matinee and night. Mrs. Leffingwell's Boots 13 pleased fair house. The Darling of the Gods 14. Rogers Brothers in Ireland 24. Ben Hur 26-28. Yvette Guilbert 31.

AUBURN.—BURTIS AUDITORIUM (E. S. Newton, mgr.): Lillian Blauvelt 15; excellent business. Ben Hur 19-21. The Runaways 22. The Title Mart 23.——BURTIS OPERA HOUSE (E. S. Newton, mgr.): New York by Night 17; good business. Rosabelle Leslie co. 19-24.

COHOES.—OPERA HOUSE (E. C. Game, mgr.): Himmelein Comedy co. opened 12; good business all week. At Piney Ridge 20. Howe's moving pictures 21. Deserted at the Altar 22. The Show Girl 23. The Fool's Revenge 24.

WATERTOWN.—CITY OPERA HOUSE (E. M. Gates, mgr.): York State Folks 10 pleased good house. Evangeline (local) 17. New York by Night 20. Mrs. Leffingwell's Boots 21. Wayward Bound 24. Emaline 26-31.

PALMYRA.—OPERA HOUSE (H. L. Averill, mgr.): New York by Night 16. Peck's Bad Boy 21. Son of Bookwarth by the University of Rochester Dramatic Club 31. Deserted at the Altar April 4.

NORWICH.—CLARK OPERA HOUSE (L. B. Bassett, mgr.): Linde Concert co. 7; large audience. Daniel Sully 27 changed to later date. Railroad Jack 27. A Royal Slave 30. A Fool's Revenge April 7.

AMSTERDAM.—OPERA HOUSE (George McClumphia, mgr.): At Piney Ridge 14; excellent, to fair house. York State Folks 17. Himmelein's Ideals 19-24.

OGDENSBURG.—OPERA HOUSE (Charles S. Hubbard, mgr.): Lillian Blauvelt in The Rose of the Alhambra 14 pleased large house. Mrs. Leffingwell's Boots 22.

LYONS.—MEMORIAL (Burt C. Ohmann, mgr.): Metropolitan Vaudeville co. 8, 10: week co. to light business. Girl of the Streets 14 satisfied a fair house. Daniel Sully 23. Beauty Doctor April 6.

NIAGARA FALLS.—INTERNATIONAL (Harris Lumberg, mgr.): Mamie Fleming Stock co. 5-10; good show and business. Under Southern Skies 14 pleased splendid business. Peck's Bad Boy 17.

HERKIMER.—GRAND (Ben Schermer, mgr.): Along the Kennebec 8; poor house. The Sunny South 12; fair house. Deserted at the Altar 19.

LOWVILLE.—OPERA HOUSE (W. H. Egleston, mgr.): Eben Holden 1 pleased good house. Sunny South 28.

ONEONTA.—NEW THEATRE (O. S. Hathaway, mgr.: Ralph P. Stoddard, bus.-mgr.): The County Chairman 10 pleased S. R. O. Roe Stock co. 19-24.

BATAVIA.—DELLINGER OPERA HOUSE (Edward Houghton, mgr.): Under Southern Skies 13; good satisfaction and house.

CORTLAND.—OPERA HOUSE (Wallace and Gilmore, lessees; W. W. Wallace, local mgr.): Fantana 13; excellent, to capacity. The Runaways 24.

WELLSVILLE.—BALDWIN (S. F. Sherman, lessee; Mark Graves, mgr.): Under Southern Skies 20.

NORTH CAROLINA.

ASHEVILLE.—AUDITORIUM (W. F. Randolph, mgr.): Charles Olsen and Shad Link, wrestling match, 7; Charles Olsen winner; big house. Lew Dockstader's Minstrels 8; large audience; all delighted. Sarah Bernhardt 9 in Camille; audience pleased; fine house; receipts $3,500. Buster Brown 12; large audience; delighted. Charles Olsen and Frank Gotch, wrestling match, 23.——GRAND (Gudger and Reynolds, mgrs.): Si Plunkard 10; fair house; audience fairly pleased. The Corinne Runkel Stock co. week 12 opened to packed house with The Shadow; audience pleased.

GOLDSBORO.—MESSENGER OPERA HOUSE (J. R. Hizzins, mgr.): Convict's Daughter 5; fair business and co. The Little Duchess 9; fine co.; good business. Not Like Other Girls 10; poor co. and business.

CHARLOTTE.—ACADEMY (Marx S. Nathan, mgr.): Buster Brown 5 to good business; pleased. Lew Dockstader's Minstrels 7; performance and business good. Marie Cahill in Molly Moonshine 10 delighted the largest house of the season.

GREENSBORO.—GRAND (Charles T. Fuller, mgr.): The Little Duchess 5; excellent, to large audience. A Jolly American Tramp 7 failed to appear.

WILMINGTON.—ACADEMY (Cowan Brothers, mgrs.): Lyceum Course 17; very good, to fair business. Mrs. Wiggs 14. Dora Thorne 20.

WILSON.—LYCEUM (J. J. Privett, mgr.): Not

(Continued on page 24.)

CORRESPONDENCE.

(Received too late for classification.)

ALABAMA.

HUNTSVILLE.—OPERA HOUSE (Thomas F. Littlejohn, mgr.): The Lyman Twins played The Rustlers 3; full house; pleased. The Mummy and the Maid 29.

ARKANSAS.

LITTLE ROCK.—CAPITAL (R. S. Hamilton, lessee; Charles T. Taylor, local mgr.): Heir to the Hoorah 5; excellent, to capacity. Eva Tanguay in The Sambo Girl 6; good, to capacity. A Country Kid 12. Mayor of Tokio 15. Tolson Stock co. 26-31. Marie Cahill April 3. David Bispham 4. James O'Neill 5. Lew Dockstader.——FORREST PARK: Bernhardt in Camille 6 to S. R. O.; excellent performance and attendance; receipts, $3,888.75.

TENNESSEE.

MEMPHIS.—LYCEUM (Frank Gray, lessee and mgr.): Robin Hood by the Horn Opera co. had good business 7, 8. Eva Tanguay 9, 10; fair business. Yankee Consul 14, 15. Mayor of Tokio 16, 17. E. H. Sothern and Julia Marlowe 19, 20.——GRAND (A. B. Morrison, mgr.): Bernhardt at two performances 7, giving Camille and La Sorciere; S. R. O.; delighted both.——BIJOU (Beni. M. Stainback, mgr.): Me, Him and I to excellent houses week of 12-17. Rocky Road to Dublin 19-24.

TEXAS.

GALVESTON.—GRAND (Dave A. Weis, mgr.): The Maid and the Mummy 6; fair attendance and performance. Harry Beresford 7 in The Woman Hater pleased immensely, but was only sparsely patronized. The Yankee Consul 9 satisfied medium sized audiences. The Heir to the Hoorah 10, 11 made one of the hits of the season; fair houses only. Modjeska 12. Buster Brown 15. The Old Homestead 16. What Women Will Do 18.

VIRGINIA.

COVINGTON.—MASONIC (C. A. Cover, mgr.): Triumph of Betty 13; excellent.

WEST VIRGINIA.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffee, mgr.): Payton Sisters 19-23. Isle of Spice 24.

CANADA.

STRATFORD, ONT.—THEATRE ALBERT (Albert Brandenberger, sole prop. and mgr.): Under Southern Skies 21. The Office Boy 28. Albani 28. George Summers Stock co. week April 2.

SHERBROOKE, QUE.—CLEMENT (F. M. Clement, mgr.): Albani 12 pleased S. R. O. The Marriage of Kitty 14; crowded house; excellent entertainment.

PETERBOROUGH, ONT.—GRAND (R. H. Bradburn, prop. and mgr.): Kolb and Dill in I. O. U. 13; big house; pleased.

DATES AHEAD.

(Received too late for classification.)

BARLOW AND WILSON'S MINSTRELS (Lawrence Barlow, mgr.): Asheville, N. C., March 21, Morristown, Tenn., 22, Harriman 23, La Follette 24, Jellico 26, London, Ky., 27, Corburn 28.

DORA THORNE (B. Rowland and Clifford, props.): Wilmington, N. C., March 20, Goldsboro 21, Wilson 22, Raleigh 23, Durham 24, Greensboro 26, Winston-Salem 27, Salisbury 28, Concord 29, Gaffney, S. C., 30, Spartansburg 31.

ERWOOD STOCK: Sistersville, W. Va., March 19-24, Marietta, O., 26-31.

FLINTS, THE (Herbert L. Flint, mgr.): Davenport, Ia., March 19-22, Rock Island, Ill., 23-25, Moline 26-31.

GORTON'S MINSTRELS (C. C. Pearl, mgr.): Patchogue, N. Y., March 22, Sayville 23, Bay Shore 24.

HARRIS-PARKINSON STOCK (Robt. H. Harris, mgr.): Pensacola, Fla., March 19-24.

HAVERLY'S MINSTRELS (Chas. R. Bugbee, mgr.): Lebanon, Pa., March 20, Reading 21, Shenandoah 22, Wilkes-Barre 23, Scranton 24, Hazleton 26, Shamokin 27, Lansford 29, East Stroudsburg 30, Plainfield, N. J., 31.

HENRY'S, H., MINSTRELS: Hannibal, Mo., March 21, Moberly 22, Jefferson City 23, Boonville 24, Marshall 26, Lexington 27, Sedalia 28.

HUNTINGS, THE FOUR (Harry Dull, mgr.): Springfield, O., March 20, Wilmington 21, Xenia 22, Bellefontaine 23, Chillicothe 24, Pittsburgh, Pa., 26-31.

MARKS BROTHERS (Joe Marks, mgr.): Picton, Ont., March 19-21, Trenton 22-24.

MARKS, TOM, STOCK: Smith Falls, Ont., March 22-24, Carleton Place 26-28, Arnprior 29-31.

MRS. TEMPLE'S TELEGRAM (Walter N. Lawrence, mgr.): Ashtabula, O., March 20, Elyria 23, New Philadelphia 24, Salem 26, East Liverpool 27, Beaver Falls, Pa., 28, McKeesport 29, Cumberland, Md., 30, Hagerstown 31.

ROWAN, LANSING (Harry Fahrney, mgr.): Victoria, B. C., March 19-31.

THE CONVICT'S DAUGHTER: Meyersdale, Pa., March 20, Somerset 21, Scottdale 23, Connellsville 24, Steubenville, O., 26, Waynesburg, Pa., 27, Latrobe 28, Mt. Pleasant 29, McKeesport 30, Uniontown 31.

THE PARTING OF THE WAYS: Buckhannon, W. Va., March 20, Phillipi 21, Salem 22, Elkins 23, Parsons 24, Davis 26, Thomas 27.

THE PRINCE CHAP (Walter N. Lawrence, mgr.): St. Louis, Mo., March 19-24, Milwaukee, Wis., 25-28, Elkhart, Ind., 29, Jackson, Mich., 30, Lansing 31.

UNCLE SI HASKINS (C. S. Primrose, mgr.): Atlanta, Ill., March 23, Mackinaw 24, Pekin 25, Virginia 26, Beardstown 27.

AMATEUR NOTES.

On Saturday afternoon and evening, March 10, in the ballroom of the Waldorf, the Princeton Triangle Club gave two performances of their new "show"—Tabasco Land. The most sensational feature of the performance was the Bronco Ballet, in which eight men of small stature cleverly represented chorus girls.

On March 8 and 9 the Ladies' Society of the Wilmette Congregational Church, of Chicago, presented a comedy entitled A Day at the Union Station. The performances were given in the basement of the church, which had been fitted up with a stage and theatrical accessories. Fifty people participated in the production, leading roles being played by Alys Maynard, Irene Benning, and Evelyn Long. The plot is based on the predicament of a young man who is left to tend a baby, while the mother takes the wrong train.

On Thursday, March 22, at the Grand, in Seattle, Wash., the Stage Employes' Union is to give a performance of the famous Frank Mayo drama, Davy Crockett. Eight specialty acts will also be included in the bill. An interesting innovation will be introduced in making all the sets in full view of the audience.

Mrs. Clarence Mackay has arranged for children in the new school at the Roslyn High School to give a production of King Lear. Scenery and costumes will be furnished entirely by Mrs. Mackay and the amateurs will be rehearsed at the Harbor Hill house. King Lear will be performed by William Hickson, Kent by Ernest Brown, Regan by Agnes Wood, Goneril by Gretchen Bauer, and Cordelia by Winifred Powell. The proceeds will be devoted to purchasing new pictures for the school.

The Carlyle Dramatic Circle, of Carlstadt, N. J., on Saturday, March 3, produced The Bank Cashier in Zimmerman's Hall. Special scenery had been arranged for the amateur production of this spectacular melodrama. On March 31 the same society will present New England Folks. Between the last two acts Price and Steele presented their most recent success, The Unexpected Visitor, and Joseph Sohmer sang a number of tenor solos. The cast of The Bank Cashier included George Gramlich, George Zimmerman, Jr., William B. Greaves, Henry Umbach, Sidney Carlisle, Fred Butler, Louis B. Dupuy, Ethel C. Pirovano, Mrs. William B. Graves, Gertrude Fisher, and Cora Wells.

An amateur performance for the benefit of the Christie Street Settlement House was given at Berkeley Lyceum on March 13. The performance consisted of a short comedy, entitled Six to One, or The Scapegrace; Proverbs in Porcelain, a series of dialogues in costume illustrative of well-known axioms, and a village hermesse. Among those who had parts were Henry Bartel, Mrs. William Massena Benjamin, Margaret Gardner, Evelyn King, Jessica Thompson, Henrietta King, Miss G. Mabry Parks, Angelica Schuyler Church, Virginia Deane, Alice Fellowes, Helena V. R. Clarkson, Robert C. Talmadge, Dorothy Van Dusen, Elizabeth Van Dusen, Hichley Arnold, Mrs. Thornton Chard, Mr. Burnham, Mrs. Francis L. Pruyn, Henry Seymour Jewett, Mrs. Wilson Shannon Dunn, Rosalie G. Jones, Alice Riggs Hunt, Robert Hewlett, Charles Stout, Mr. Southwaite, Cornelia Langdon, Eleanor Townsend, Marion Bull, Martha Montgomery, Gertrude Slocum, and Mary Ostrander. The performance was arranged by Laura Jay Edwards, and the coaches were Elizabeth Oakley, Angelica Church, and Warner Oland.

Columbia students presented their annual comic opera, much to the delight of mothers, sweethearts and such portion of the general public as attended, from Monday, March 12, to Saturday, March 17, inclusive, at the Carnegie Lyceum. This year it was entitled The Conspirators, written by Kenneth S. Webb, with music by Louis J. Ehret. The boys deserve much credit themselves for their heroism in wearing feminine costumes and high heels, for their perseverance and enthusiasm, for their individual performances and for their ensemble work in choruses. The authors are to be congratulated on having introduced into their very typical plot an amount of witty dialogue, two or three clever burlesques and several musical numbers of artistic value. But perhaps the stage director deserves to be lauded most of all for the minute business which he had the ingenuity to prescribe and the unusual dances which he had the originality to invent. The hit of the performance was a capital travesty of Peter Pan, in which R. K. Wapperman made a remarkable attempt to imitate Maude Adams, and in which the Dutch comedian, composer of the piece, appeared hadly as the fantastic Gonker Bell, having a couple of cowbells—one is tempted to call them gongs—suspended from his waist. When Mistress Bell fell prone on her back and proceeded to die, Peter, in despair, appealed to the audience. "All who believe in football clap your hands!" he cried. "Say you believe in football!" E. Dunwoodie was captivating as the small girl in Buster Brown paraphernalia—and with a robust baritone voice. R. M. Richter, the messenger boy, displayed a personal vitality and a tenor voice that might win him a place on the professional stage if he has any craving for theatric honors.

On Saturday, March 24, the Harefoot Dramatic Club of the University of Wisconsin presents its eighth annual play at the Fuller Opera House, Madison. The piece selected is The Man from Mexico; in the cast are members of the Harefoot Club, the Red Domino Club and the Woman's Dramatic Club, together with outsiders noted for their dramatic ability. For several years it has been the ambition of the association to produce an opera, but as the yearly profits have heretofore been donated to charitable purposes, sufficient capital for the venture has never been accumulated. This year the proceeds will be saved, and the musical production will be forthcoming next season. The Man from Mexico, under the business management of H. C. Allen, is being staged under the direction of a professional actor, Donald MacDonald, of La Crosse. The cast includes H. C. Allen, Louis Chapman, Jack Gascoigne, Stephen Walmsley, Frank Mercer, Robert Lee, William French, David Berkman, Jerry Cox, Genevieve Scott, Ruth Jennings, Marjorie Durkee and Fay Alexander.

Henry Arthur Jones' comedy, The Manoeuvers of Jane, was played by the Lawrence House students, Smith College, on March 14. Those in the cast were Helen Raymond, Jessie Oliver, Eva Baker, Helen Kent, Lucy Raymond, Myra Hopson, Helen Andrews, Hazel Cary, Louise Peters, Martha Crow, Helena Alford, Ida Merrill, Mabel Tilton, Laura McCall, and Lucy Wood.

Mary Emma Thompson, the six-year-old daughter of Mrs. M. A. Thompson, proprietor of the Biscayne Hotel, Atlantic City, was a prize winner in the amateur theatrical contest held recently at Young's Pier Theatre. Others who won prizes were Hattie Reed and Florence Ritchie.

SAID TO THE MIRROR.

BERTRAM MILLAR: "There is no truth in the report that I was married recently."

VERNIE SHERIDAN: "Miss Bishop and I wish publicly to thank the Actors' Society, and especially Mr. Courtleigh, for their kindness toward us in the trial of George Hasty for the murder of Mr. Davidson and Mr. Bennett. It is impossible to tell of our gratitude to them, or to the people of Gaffney, S. C., whose kindness could not have been greater. We were made the guests of the best families in the town, and were accorded the most considerate treatment."

MARK E. SWAN: "Programmes received by the American Dramatists' Club show that the Edna Hall-Winthrope company pirated A Man of Mystery under the title of A Double Life. The Cradee-Neville company is pirating the same play under the title of Hell's Kitchen, and the latter company also pirate In Missouri, under the title of The Man from Missouri, and Forgiven, under the title The Gambler's Wife. A pirate named Dean is using A Runaway Match under the title of The Runaways. This organization recently played Pine Bluff, Ark., but Manager Drake made no reply to protests. The Shaw-Gallagher company pirated the same play in the Northwest recently. One Open Bartlett represented himself as owner and author of At Risk of His Life and persuaded B. F. Mitchell to play the piece. Mr. Mitchell quickly discovered the theft and reported the whole matter to me, the owner of the play. Any information regarding piracy will be thankfully received by the secretary of the American Dramatists' Club.

T. H. WINNETT: "The Redmund co. at the Theatre Jose, San Jose, Cal., is pirating Shall We Forgive Her? under the counterfeit title, Cast Among Thieves; Caprice, under its original title, and Blue Grass, with no change of title. These parties are pirating right and left. The Middleman is also on their list. The manager of this theatre and other theatres on the Coast should protect the rights of dramatists and their agents."

NORMA FERRER BONIFACE: "Will you kindly give me space to make a correction in reference to your excellent article headed 'Edwin Forrest' in your issue of March 10. You stated: 'Tuesday night, April 2, 1872, he appeared in Richelieu. Never again was he to be seen upon the stage.' Mr. Forrest was to have played that night, but was taken sick at 6 that afternoon. George C. Boniface was asked if he would play Richelieu. He said yes and played it that night (April 2, 1872), with Edwin Forrest's name on the bill as Richelieu, to an immense audience. The honor was so great that it is only fair and just to Mr. Boniface (who had also played all the leading juvenile parts with Mr. Forrest) that this correction is made. Mr. Boniface was at that time leading juvenile man of the Globe Theatre Stock co., Boston."

ELKS.

A very enthusiastic meeting of the Peterborough, Can., lodge was held Feb. 27 in the Foresters' Hall. There were about twenty-five present and the first business taken up was the installation of officers. The officers for 1906 are: P. E. R., Brother W. H. Denham; E. R., Brother W. Mellroy, E. L. K., Brother M. J. Hutchinson; Chaplain, Brother R. Wallis; Secretary, Brother C. Graham; Treasurer, Brother R. J. Munro; E. L. K., Brother E. M. Best; Watch, Brother Matchett; Guide, Brother R. Heideman; Aide, Brother Lytle; Esquire, Brother J. Sheridan, Tiler, Brother H. Morgan; Mus., Brother J. Lees; Trustees, Brothers Bunton, Fitzgerald, and White. The question of starting a club feature in connection with the Elks was discussed at length and the members were unanimously in favor of it. It was therefore decided to write to the chief secretary for permission and then start the work at once and carry out the scheme. After the meeting the members enjoyed an excellent oyster supper, which was prepared by Host McCallum. A short programme was also rendered. The next meeting will be held March 6.

On Feb. 23 the Elks at Jamestown, N. D., initiated a class of sixteen candidates. Governor Sarles was present. During the session a number of the members of the Beach and Bower's Minstrels rendered several selections.

The lodge of Macon, Ga., held a reception on Feb. 23, formally opening their new home in the Grand Theatre Building.

A very successful carnival was held at Peterborough, Can., in Brock Street Rink, Feb. 19, under the auspices of the Elks.

Zanesville, O., Lodge celebrated its seventeenth birthday Feb. 27. An elaborate course banquet was served and music was rendered by the full Weller Theatre orchestra, Dan Goodwin, leader. Speeches were made by R. L. Queisser, Past District Deputy G. R. R., Ohio; Thomas Trainer, P. E. R. Columbus Lodge, No. 17, and Senator Charles U. Shryock. The lodge recently bought a $10,000 building and site and expects to remodel same soon into first-class club and lodge rooms.

Emporia, Kan., Lodge gave two minstrel performances Feb. 27, 28 to large and appreciative audiences, and a good sum was realized for the charity fund. One thing occurred which rarely happens to any company. Most of the tickets were sold before the date set for the board to be opened, which was 8 A. M., Feb. 22. At half-past six the night before one man stood up in front of the drug store where the board is kept, and said he was No. 1. At 11 o'clock there were fifty-nine in line, and they all stood there until 8 o'clock the next morning, when the board opened with over a hundred in line, each one holding six tickets, the limit to be reserved.

J. A. Norcross, the minstrel man, supposed to be the oldest Elk in the country, was entertained by the local Elks during his stay in North Adams, Mass.

Butte, Mont., Lodge gave their annual minstrel entertainment 10 and netted $1,585, and their trip to Anaconda was productive of nearly $1,000 to that lodge. They have lately furnished and decorated two suites of rooms, with baths and toilets, in the Sisters' Hospital in Butte for use of sick members of the order, at a cost of over $2,000.

The New Brunswick, N. J., lodge opened their new and handsome building March 22.

ENGAGEMENTS.

Through the Matt Grau Agency: Henry Taylor, for The Runaways; Louise Manning, Miss Westbrook and Mr. Loomis, for Little Johnny Jones; Alma Miller, Cecil Gray and Meta Radcliffe, for Lovers and Lunatics; Mr. Seymour and Mabel Hammond, for The Gingerbread Man; Anna Lloyd, for Yorke and Adams; Helen Darling and William Sillery, for Me, Him and I; Lillian Lee, Beatrice Litchfield, B. Bonner and E. Bonner for Coming Thro' the Rye; Bessie Lafell, Eva Lanning, Gertrude Gibbons, Clara Dollard, Madge Melbourne, Greta Meyers and Hazel Sanger, for Dave Lewis; Louise King and Anna Raymond, for Dan McAvoy; Fred Holmes, Mr. Rettger, May Holmes, Grace McCumber, Bessie Edwards and George Svdenham, for Paul Jones; Beatrice Dare, Ethel Jewett and Miss Salsbury, for Peggy from Paris; Anna Arline and Mr. Mooney, for The Devil's Auction; Fred Adams, for The Two Johns; M. Wilson, Lillian Magola and C. Reynolds, for Pie Retledge; Lydia Bradbury and Katherine Torrence, for McWatters and Tyson; Mabel Campbell, for Gus Hill's attractions.

Ralph Ince, for Rip Van Winkle.

Albert Parr, for the tenor role in William Spencer's new opera to be produced this Spring.

Rowland G. Edwards, by Daniel V. Arthur, for Moonshine.

Kathleen Taylor, for the ingenue lead with The Village Fool.

Edgar Norris, for The Rye Witness.

Phyllis Carrington, for The College Widow.

Lottie Medley, for Blue Grass.

Estelle H. Walla, with the Babes in Toyland co., in Milwaukee.

Henry C. Mortimer, to create the leading role in The Girl Patsy, which opened in Hartford, Conn., last week.

By J. M. Jacobs for the Jacobs Stock co.: Mary Asquith, Hallis Phyllis Mackye, Kathleen Taylor, Roy S. Ewen, F. Brewster Smith, Lee J. Harvey, Ben J. Greene, W. J. Ollo, Will Stevens, Harry J. Davenport and Pat Murphy.

Bennett Southard, for the role of the Judge in The Judge and the Jury.

FAIRS AND CARNIVALS'

The Penn and Wyer Carnival co. exhibited at Tombstone, Ariz., week Jan. 29, to good business.

At San Antonio, Texas, the Gaskill Shows with the Knights of Alamo Masked Parade and Battle of Flowers will exhibit April 16-22.

MATTERS OF FACT.

Beatrice Ray, having closed with The Serio-Comic Girl, is now appearing as Bonita in Arizona.

T. H. Winnett is making a special feature of renting and booking shows as well as lease plays to stock and repertoire companies. George W. Wimnett is now connected with the Emergency Bureau as business representative.

Jessie Maclachlan, the Scottish soprano, closes her present American tour April 5 on which date she sails for Scotland. Supported by foreign artists of prominence she opens in New York next season under the personal management of Ernest Shipman, who will book her tour so as to permit sailing from San Francisco for Australia on April 15, 1907. Frederic Shipman will in the meantime have arranged an Australian tour for Miss Maclachlan and other prominent artists.

On June 30, at Yarmouth, Nova Scotia, Roselle Knott will give her final performance of Mary Tudor in When Knighthood Was in Flower. Since the opening of the season, Aug. 29 last, Miss Knott has never had a losing week, and her managers, Sweely, Shipman and Company, have banked over $17,000 to date as the results of her work and popularity, and before the season is over they state that it will reach the $20,000 mark. Anna Day, who for three years past has been associated with Miss Knott, and prior to that connected with legitimate and classic productions, and who has alternated with the star to the satisfaction of city audiences, will continue in the role next season under the same managers.

The Buster Brown Amusement Company, having secured all foreign and American rights to Buster Brown for next season, have negotiations well under way for the production of the comedy in London early next year. A celebrated English Hillputian actor will probably be engaged to play the title-role, and it is possible that he will appear in this country the coming season under the direction of this company.

Elsie Ferguson, who is a prominent member of the Julie Bon Bon company, is now in her second season with Louis Mann. Last season she played in The Second Fiddle with that star, and part of the season had the part of Fanchonette. Her previous experience includes engagements with Lois Glaser in Dolly Dollars, The Girl from Kay's, and a prominent part in The Two Schools with Ida Conquest. She was also with The Liberty Belles and The Belle of New York. Miss Ferguson is a very pretty girl, and has a good knowledge of the requirements necessary for a successful career.

Benjamin Chapin's management has received many letters from persons who praise his play and impersonation of Lincoln, among them one from Governor Henry Roberts, of Connecticut, and another from Sam A. Pearce, president of the Republican Pioneers' Club ("Lincoln Wide Awakes"), of Providence, R. I.

Joseph Santley will next season be starred in a new play, under the management of E. O. Gardner, who recently resigned his position with Klaw & Erlanger. Mr. Gardner will also act as the Western representative of the Rainier automobile, with headquarters in Chicago. What is believed to be a strong vehicle has been secured for Mr. Santley, and the play, which deals with scenes and incidents of local interest, will be given a very elaborate scenic equipment. Mr. Gardner was Mr. Santley's manager in the melodrama, The Price of Honor, several seasons ago.

Julia Blanc, who recently returned from San Francisco, where she played a very successful and pleasant season under Mr. Belasco's management at the Alcazar, is at liberty for the Summer and next season. Miss Blanc's well-known ability and reputation as a character actress speaks for itself.

Laurette Allen, late character woman of the Columbia Stock co., Portland, Ore.; the Thanhauser Stock, Milwaukee, and the Lyceum Stock, Minneapolis, invites offers for the season and Summer.

Allen Doone, who is starring in Joseph's Murphy's Kerry Gow, has met with success in the Western cities.

THE STAGE IN HUNGARY.

Theatrical Life in Budapest—Famous Magyar Actresses.

(*Special Correspondence of The Mirror.*)

BUDAPEST, Feb. 22.

Budapest, the capital of Hungary, is one of the most interesting theatrical cities in Europe. The population, which counts but eighty thousand souls, supports eight steady theatres, in which there are sometimes two performances

Mary Jassay in Lady Windermere's Fan.

daily. Besides these there are theatrical performances in other places of amusement—smaller comedies, farces and vaudevilles, the number of the latter being very great. Budapest cannot be included among the places of narrow religious standards, which is proved by the fact that the greatest part of the amusements generally take place on Sunday, the day when even the theatres of the city of Budapest (Theatre of the People) and those of the State (Royal Opera House and National Theatre) give two performances. There are many gentlemen who spend every night in one theatre or in the other, and with them the custom of steadily visiting theatres grows to be quite a second nature, as their habits of thought relate altogether to theatrical life without their really being attached to the theatre. In our city a photograph of any celebrated actor or actress is to be had for sale in every tobacco and stationery shop, while if one should desire to buy the portrait of some preacher it could not be found even after much hunting.

The language used in our theatres is exclusively Hungarian and an exception to this rule is only made for foreign companies of actors, who play in their respective languages. Such always arouse general interest in Budapest and the houses are on such occasions always crammed in spite of the higher prices. All the prominent European stage celebrities visit Budapest systematically, such as Sarah Bernhardt, Duse, Salvini, Novelli, Zacconi, Rejane, etc., who come every third or fourth year to entertain us, and also those of lower rank, as Le Bargy. Recently Susanne Desprès appeared in our Vigszinház (Theatre Comique), enchanting the Hungarian capital by her fine acting. But the latter became so fond of the Budapest public that she returned again and introduced to us in her second visit her Yanetta in The Red Robe (La Robe Rouge of Brieux), which is a renowned role of our great actress, Emily Markus. It is only natural that the Budapest public follow with special attention such pieces, in which they can compare the interesting creations of the greatest foreign actresses to those of their local favorites, and great is their joy when seeing that the productions of the Hungarians are equal to those of the distinguished foreigners.

The nature of the Hungarians is quite suited to pathetical mimic. Ours is *par excellence* an orator nation. This kind of rhetoric and elocution has developed with us through traditions of centuries, and from this there is but one step to the tragical style of acting. True, we have made as yet none of our actors baronets, as was the case with Sir Henry Irving in England; but, on the other hand, many of our born aristocrats have become professional actors.

The actor enjoys with us individually great esteem, if he is a man for his vocation, and is gladly welcomed even in the most distinguished society and circles. In our late war for independence (1848) the Hungarian actors participated in the officers' rank from the beginning, and that according to personal merit. The tragic actor, G. Egressy, was made colonel; Lendway, Feiki and Komaromy captains and first lieutenants, and perhaps, only the aged ones excepted, all our artists belonged to the rank of officers.

The dramatic literature is also very productive. There appear journals and weekly papers treating on the subject. The former insert the programmes of the theatres and give also the portraits of the actors, and are then distributed free of charge among the public at the theatres, while the weekly papers treat matters concerning acting life in general. Some of the theatres belong to the State, as does the Academy for Scenic Art itself, the director of which, Dr. A. Varady, just now became a counselor to the Royal Court for his merits, as he has for twenty-five years been professor of the school. The theatrical institution as such is also organised by the State, a fact that is just as much an advantage as disadvantage for the institution.

Two Budapest theatres find their subsistence at the State's expense. Of course their task should be to raise our theatre to a high standard and to represent the national tendency, but just the contrary of this happens. In order to characterise this I mention only one fact. At our National Theatre, for instance, which exists at the expense of the tax-paying public, it happened lately that out of ten pieces proposed for a week's performance nine were works of foreign authors and only one Magyar. This cannot justly be called national tendency.

As to the foreign authors, we are sorry to miss the Americans in the drama, as well as in vaudeville. Thousands of the best plays amusing the gigantic public of the United States exist not for us, though our theatres cultivate with predilection the productions of English literature. Oscar Wilde and Barrie every week are represented in our National Theatre; Little Dorrit and Sherlock Holmes in our best conducted theatre, Vigszinház; the music of Sullivan, Sidney Smith, Lyonel and Monkton and others in the Theatre of the People and in the King Street Theatre. Of American authors we saw but David Belasco's Madame Butterfly, the chief role performed by Ilka Palmay, who appeared lately at the Irving Place Theatre, in New York city. This piece of Belasco's was wonderfully performed in Vigszinház. The conductor of the orchestra, L. Kun, a very talented young composer, made charming music to the drama, and the poetical and fresh humor of the play had a wonderful effect. Most of our theatres would gladly introduce American pieces if only the American authors cared more for Hungary, and they would earn in our country nice royalties and much gratitude. We have also some theatrical agencies, which are, however, as yet in no connection with America; but I hope that THE MIRROR will bring about a new turn of affairs in this direction.

After this general account I wish to give you some information about two great Hungarian actresses. The first, Cornelia Prielle, died just as I was going to finish my letter. Her history proves that the woman-heart will be young forever, even when the age already scorns her charms. Last month she entered her fourscore of years, and she married in the same month a young man of thirty-five years, after hard struggles with her relations, who would not consent to this folly. Just sixty years ago she was longed for wife by our greatest poet, Alexander Petoefi. In the year 1847 she became the wife of her first husband, an actor colleague, who died thirty-five years ago. After her widowship of three and a half decades her old heart fell in love with a young man born in the same year in which she became a dowager and whose past was not spotless, as he was once a convict in a Hungarian penitentiary for burglary; but the cheerful grandma did not give him up till she succeeded in making him her husband. The poor but very happy grandma could not walk any more; she was pushed in a rolling arm-chair. Yet she received the justice of the peace officiating at the solemnization of her marriage in a white satin dress and she became the happiest woman of Hungary. But "just a little happiness" was given her. To-day she expired after a short honeymoon. During sixty years she belonged to the Hungarian stage and was a first-class star.

The other case was also sad enough and became almost fatal for a great tragic of ours, Mary Jassay. She played lately in a Magyar tragedy the role of the Queen, who was to be killed by the Lord Lieutenant of the King, having been an accomplice to the seduction of the young wife of the Lord Banchanus. The actor who performed the role of the Lord Banchanus was so much overcome by his passionate ardor that after he had already stabbed from behind the flying Queen (Mary Jassay), he, facing her again, thrust his dagger for a second time with such vehemency into her that the actress all of a sudden fell back her full length on the floor without having been in the least prepared to do so. True, she had to fall according to her role, but the actor literally threw her down, and her fall was of such a serious nature that she broke her right arm at the wrist which she put out to support herself. The presence of mind of the heroine was so great that, though feeling terrible pain with her broken limb, she listened to the soliloquy of her vehement partner, as well as outstayed the scene of the conspirators rushing up in throngs.

The strong soul played her role of self-possession to the end, and nobody supposed that she was even then playing her hardest role when silent—the complex victory over pain. This lady is, however, a real wonder of talent and diligence. Out of a simple Hungarian peasant girl who was, for her doting for the stage, thrown out from her father's house barefooted and in a petticoat, she grew by degrees a great actress, and

Sarah Feddk as John the Hero.

acquired the English, French, German and Italian languages in such perfection that she knows the literature of these tongues better perhaps than any other actress does the literature of her own country. In England, where she used to spend her Summers, she was encouraged to introduce to them her celebrated creations—Lady Macbeth, Queen Anne, then Queen Marguerite (Richard III), Goneril, Queen Elizabeth (Schiller's Mary Stuart and Laube's Count Essex)—but she knew too well that she would soon be lured by good offers from her beloved fatherland, where she desired to remain what she always was—a Hungarian actress. Her greatest force she proved in Sophocles' Electra, with which she filled the National Theatre with her admirers a hundred times.

At this moment, however, our brightest star is a vaudeville player, Sarah Fedák, who earns her laurels at present in the Theatre of the People with a Hungarian operetta. The piece is called The Maiden, so called after a good Hungarian wine which grows in Transylvania, the "maiden wine." The Countess Marguerite Teleki turns the heart of the young Hungarian patriot, Emery Tökölly, to herself from the wine. It is an anti-alcoholic play, but in no American saloon will be drunken so much as in this play. The fresh music of the piece was composed by the orchestra conductor, George Verö, and it attracts night after night full houses at the People's. The same star gave to another theatre 250 full houses in a Hungarian operetta in which she performed the role of a Hungarian shepherd boy with such fine originality that she enchanted all the country by it. People crowded from far and wide to see Fedák, and all her songs were echoed by all lips. The subject of this play was taken from a fairy tale of Alexandre Petoefi, "John the Hero."

About other interesting topics I will report in my next letter.

OLD EAGLE.

MORE ABOUT FORREST.

On last Friday morning THE MIRROR had a visit from William Chrystie Miller, a letter from whom with regard to the character and accomplishments of Edwin Forrest was printed a week ago. In the course of a rambling conversation Mr. Miller added many touches of personal reminiscence to the biographical and critical notes recently published on the subject—touches so graphic in narration that it is quite impossible to reproduce them with anything approaching their real value.

In the first place, Mr. Miller undoubtedly knows whereof he speaks, for he had the honor of himself appearing with the master tragedian on various occasions as Francois in Richelieu, as Lucius in Virginius, and as Gloster in King Lear. Moreover, he played with Edwin Booth, which makes him singularly competent to compare these two contrasting types of histrionic genius.

"Forrest was the first actor I ever saw," said Mr. Miller, "and I never went inside of a theatre until the time I was ten years old. But, of course, we boys had heard all about him from our parents and the older people. Before I ever actually saw him I remember standing outside the theatre where he was playing one night with a group of other boys, all wondering what it actually looked like. I remember how some one told us the great Mr. Forrest had to speak in a whisper because if he spoke out loud like other men he could have been heard clear down to the Battery! That first time I saw him he was playing Richard III. Naturally I have forgotten most of the play—that is to say, I have forgotten precisely how he played it at that time—but one scene stands before me as distinctly as I see you now. I can even recollect the kind of a cap he wore. I can still hear his voice as he stood and declaimed, 'Now is the Winter of our discontent made glorious Summer by this sun of York.' Think what an actor he must have been to make an impression like that on a boy of ten! During the Civil War, when I was plenty old enough to have had better judgment, I fervently believed that if we had only had about ten such men, marching to Richmond would have been simple enough!"

"He must have been tremendously imposing."

"He was. In his latter days he grew to be of such immense size that he was unwieldy. Besides, he had a partial paralysis to contend against. His right hand was so far gone he had to have the sword fastened onto it for his stage combat, and even then his motions were awkward. But his voice always remained the same—the same marvelous, sonorous, reverberating bell. I remember playing with him in his old age at what was then the beautiful new theatre in Rutland, Vt. Prices were trebled. People came in from a hundred miles around to see the performance—men and women who had seen him in the earlier days, and crowded to see him then for the last time. I stood in the wings watching him in amazement. An old player came and stood beside me. 'Isn't it marvelous?' I exclaimed under my breath. 'Yes,' he replied. 'Observe him well. You'll never behold anything like it again!'"

"Speaking of prices, was Forrest really as avaricious as he has often been painted?"

"No. He was most generous."

"But he was a shrewd business man?"

"Yes. He knew what he was worth to the managers and to the public. As THE MIRROR biography said, he was earning $200 per night when he was scarcely of age. Later he got as much as $500 for a single performance, though he often preferred to take a certain percentage of the gross receipts. Do you know why it was so many of the newspaper men were opposed to him and why that feeling has continued so long in adverse and derogatory articles?"

"No—that is, no specific cause."

"When he was very young and his acting was crudely unintellectual he read the criticisms of his work, studied and profited by them. But one night, when his fame had been generally established, he made a curtain speech calling all the critics penny-a-liners. He had been provoked by an adverse comment and he spoke in the heat of passion. Then they all set out to down him—and they did it, too!"

"Forrest's anger was more impulsive than vindictive."

"That's precisely it—more impulsive than vindictive. He hated his enemies and he loved his friends. There was nothing between."

"How did you come to play with Forrest?"

"When I was a young fellow I saw the elder Booth play Richelieu three times in one week. Then I thought, 'If I could only see Forrest in the same part!' And the next week I saw him. Booth had a woman playing Francois and Forrest had a man. After I'd seen Forrest I made up my mind that some day I'd play Francois in his company. That became one of the ambitions of my life. I studied the lines until I had them letter perfect. Two years later it actually happened in Troy. Forrest saw that I knew the lines exactly as they were written. He let me play the role and complimented me on the performance. He said afterward that 'he'd give that boy a letter of introduction to any manager in the country; he had his lines letter perfect and he didn't forget a bit of the business.'" Mr. Miller smiled. "You see, of course I knew the business. I'd been practicing it for two whole years!"

"I believe you took exception to the statement that Forrest was not at his best in Hamlet. How would you compare Edwin Forrest and Edwin Booth?"

"Forrest was an intelligent actor. He had a great mind, but the general public was dazzled by the magnificence of his physique and the calibre of his voice. Forrest read Hamlet superbly, with wonderful pathos and emotion, but he couldn't look the part. Physically, of course, he was best adapted to parts like Virginius and King Lear. In his younger days he was as stalwart as Hercules, as handsome as Apollo. He was too large for Hamlet, too leonine. Edwin Booth was by nature just such a dreamer. Forrest was the supreme, passionate actor; Booth was metaphysical."

"You must have loved him very much."

"We all did. If any one gave offense, then came frankly and apologised for it, Forrest would grasp him by the hand and everything was forgiven. Yet it was justly said of him that when his word had once gone forth it was immutable—immutable as the laws of the Medes and the Persians!"

BILL AGAINST FAKE AGENTS.

Senator Tully introduced in the New York Senate on March 16 a bill amending the employment agency law in some important particulars.

The principal provision, which will be of interest to young women who have paid fees to so-called theatrical agents for engagements out of the city and have traveled long distances, only to find out that they have been buncoed, sets forth that in every instance where such conditions shall be found to exist the agent must within three days return to the person from whom the fee was collected not only the fee itself, but all sums spent for transportation and other expenses, under penalty of losing his license and being deemed guilty of a misdemeanor.

The same section applies to shipping agencies and nurses' registry bureaus.

(*The Stage in Hungary.*)

Ilka Palmay and Sarah Petras in The Mikado.

NEW ZEALAND NOTES.

Musical Plays Prominent—Business Generally Good—News Notes.

(*Special Correspondence of The Mirror.*)

WELLINGTON, Feb. 7.

The Macmahon Dramatic company, after a successful tour of the West Coast of the South Island, is at present playing a season at the Dunedin Princess. Business excellent.

The New Zealand tour of Harry Rickards' vaudeville combination, which is playing the Fuller circuit in conjunction with the firm, is proving a great success.

The Brough-Fleming Comedy company has finished its New Zealand tour and is now presenting J. M. Barrie's Little Mary at the Sydney Criterion.

Allan Hamilton has engaged Leslie Harris, an English monologue entertainer, for a tour of New Zealand and Australia. Mr. Harris will be assisted throughout the tour by Lydia Yeamans Titus.

The Wellington season of George Stephenson's Musical Comedy company is proving very successful, notwithstanding the fact that the repertoire consisted of one new piece and three revivals.

I regret to have to announce the death of Dan Fitzgerald, one of the proprietors of Fitzgerald's Circus and Menagerie, which took place at Melbourne a few days ago. The cause of death was a complication of internal troubles. Mr. Tom is at present touring India with the show, which is due back in Melbourne for Easter.

New Zealand theatregoers are very pleased that Nellie Stewart, "Australia's Nellie," made "good" with the San Francisco amusement-loving public. Her American tour is to extend over three years.

J. C. Williamson's Gilbert and Sullivan Repertoire Opera company inaugurate a New Zealand tour at the Wellington Opera House at Easter.

Czerny, the magician, did good business at Auckland.

The John F. Sheridan Musical Comedy company will renew acquaintanceship with Wellingtonians next Saturday evening. First production, The Earl and the Girl.

The New Zealand tour of the Knight-Jeffries Dramatic company is drawing to a close. The combination is at present playing a season at His Majesty's, Auckland. They open at the Palace Theatre, Sydney, on Feb. 24, after which they visit Brisbane and Adelaide, the company disbanding in the latter city.

The Charles Holloway Dramatic company commences a tour of New Zealand at Auckland on Feb. 13. The Wellington season commences on March 12.

The Black Family of musicians is still in the Auckland province.

The New Zealand tour of the Great Thurston has been abandoned. He will tour Queensland, China, Japan and India instead. Reason for abandonment of tour was that New Zealand has recently been inundated with magicians, some very good, some bad and some very bad.

Fullers continue to report good business on the circuit.

A. Cowan will manage the New Zealand tour of the Holloway Dramatic company.

Bostock and Wombwell's menagerie and novel circus contemplates an early descent on New Zealand. The show is at present touring Australia.

George Stephenson has secured the Australasian copyright of the Hill-Birch comic opera, A Moorish Maid. Mr. Stephenson Musical Comedy company has already commenced active rehearsal. Rosina Buckman, who played the leading character, Zara, in the recent Wellington production, has been engaged by Mr. Stephenson to interpret the same role with his company.

ANDREW SMART.

CUES.

Julie Bonbon will be sent on tour after next Saturday night, owing to James K. Hackett's purchase of Lew Field's Theatre. Efforts will be made to bring the comedy back to New York before the end of the season.

Frank Patton, who recently appeared in The Walls of Jericho and later in Lucky Miss Dean, has gone to New York Hospital to undergo a serious operation.

The Florence Opera House, Florence, Ala., has been leased to H. M. Harrison, lessee of the Decatur Opera House.

Mrs. Martha Ann White, mother of Edward R. Salter, died at Detroit, Mich, on March 13.

A report from Lexington, Ky., states that the Kentucky Legislature has passed a bill excluding from the State plays that appeal to race prejudice. The Clansman and Uncle Tom's Cabin are understood to be meant in the text of the act.

IN BROOKLYN THEATRES.

At the Montauk Theatre this week Ellis Jeffreys appears in The Fascinating Mr. Vanderveldt. Next week, Just Out of College.

Frank Daniels in Sergeant Brue is the attraction at Teller's Broadway. The Prince of Pilsen is the offering for next week.

The Darling of the Gods, with Percy Haswell, Robert T. Haines, and an exceptionally strong cast, is drawing crowds to the Shubert this week. Arnold Daly in You Never Can Tell and Candida will follow.

A very good production of In Old Kentucky is seen at the Majestic. Bedford's Hope will be the attraction next week.

Howard Hall in The Millionaire Detective is seen at the Grand. Mr. Hall is supported by Anna Hollinger and a competent company. Fast Life in New York will be the attraction next week.

Queen of The White Slaves is the offering of the Folly this week.

Edna May Spooner appears in the title-role of Margaret Pryor, a new play produced for the first time on any stage at the Bijou this week.

A new version of Uncle Tom's Cabin is seen at Payton's Lee Avenue Theatre. Corse Payton's players give a creditable performance and ably support Etta Reed Payton, whose work this week is admirable. The stage effects are in keeping with the standard maintained at this house.

At the Star this week The Blue Ribbon Girls received a rousing welcome from a house crowded to the doors. All the vaudeville features were applauded, and the burlesques, though seen here before, were enjoyed as usual.

Sam Devere's Own company at the Alcazar this week is a strong attraction.

At the Gayety The Rents-Santley company appear in a burlesque on Lady Teazle. The olio includes a long list of vaudeville features.

The Utopians appear at the Unique this week.

VAUDEVILLE.

At the Orpheum this week are: The Kilties' Band, Peter F. Dailey and his Dinah Girls, Melville Ellis, Rice and Prevost, Edmund Day and company, the Globe of Death, Mayme Remington and her Picks, Malino Trio, and Eddie Mack.

At Hyde and Behman's are: Junie McCree in The Dope Fiend, Joe Maxwell and company in The Fire Chief, Edwin Keough and company, Daisy Harcourt, James H. Cullen, Wilton Brothers, Sabine, O'Neil and Vera, and Musical Avolos.

The bill at the Imperial is: Hal Davis and Inez Macauley in Pals; Rose Stahl in the Chorus Lady; Three Crane Brothers, Sisters Herzog-Camaras, Louis Wesley, Newell and Niblo, Francis Gerard, and Reichen's dogs.

At the Amphion are: Edna Aug, Felix-Barry and Barry, Raymond and Caverly, Ghiaseretti Troupe, Estelle Wordette and co., Hustan and Dallas, Johnnie Johns, and Cabaret's dogs.

Keeney's bill is: Ted Sloan in a monologue; Sue Smith, the Singing Flower Girl, George W. Day, Mazus and Mazett, Swift and Buckley, Audrey Kingsbury and co., Kelly and Kent, and Wise and Milton.

The Novelty offers: Robert Fitzsimmons and Julia Gifford, Gracie Emmett, James Thornton, Larson Sisters, Mitchell and Marron, St. Onge Brothers, Brenner and Sinclair, and Gardner and Stoddard.

The Gotham bill is: Adelaide Herrmann, Ned Nye and His Bollicking Girls, Cook and Madison, Mark Sullivan, Majestic Trio, Katie Rooney and co., Aldo-Armour, and Emerson and Omega.

VINCENT KIRK.

PISO'S CURE FOR
CURES WHERE ALL ELSE FAILS.
Best Cough Syrup. Tastes Good. Use in time. Sold by druggists.
CONSUMPTION

MARCH OF THE INDEPENDENTS.

Holyoke Freed—Columbus, Toronto, Salt Lake City, Kansas City, Spokane.

Another New England manager has followed the lead of his brother managers and will book independently of the Trust. N. J. Lawler, of the Holyoke Opera House, is to join the circuit which will probably include New Haven, Hartford, Holyoke, Worcester, North Adams, and Providence. Arrangements are being made for booking Independent productions at the Hartford Opera House next season.

The Shuberts have acquired the Grand Opera House in Columbus, O., which for the last five years has been controlled by Dickson and Talbot. In Toronto last Wednesday contracts were signed by local capitalists for a first-class theatre to be erected immediately in which Independent plays will be seen. All details have been arranged for the Shuberts to occupy the new theatre that is being built on Vine Street, Cincinnati. The contract provides for a division of profits by the lessor and lessee. The Lichtenstein estate, of Salt Lake City, has been incorporated as a company to build an Independent theatre in that city. The United States and Mexican Trust company has bought the lease of a theatre site in Kansas City upon which the Independent theatre will be erected at once. The house will probably be ready by Sept. 1. Schenectady expects to have a free theatre by next season, as negotiations are under way for a site in that city.

Sarah Bernhardt will in all probability appear at the new Columbia Theatre, Spokane, Wash., which will open about Easter. This will probably be an Independent house next season. A stock company will occupy the house for eighteen weeks after the opening, after which regular bookings will be made. John W. Cordray, manager of the house, will arrive in New York shortly to engage members for his stock company.

PROGRESSIVE STAGE SOCIETY PLAYS.

At the Berkeley Lyceum Theatre, on March 17, the Progressive Stage Society presented two one-act plays by Julius Hopp, president of the society, and a two-act comedy by Ashley Miller and Emerin Campbell. This was Mr. Hopp's introduction as a playwright, and the quality of the first of his little dramas surprised the audience. It is entitled Poor People. The story is told simply and directly, in good dialogue, and with the element of suspense and the dramatic climax skillfully placed. Unfortunately the dialogue is continued after the climax and the piece ends weakly. Mr. Hopp has placed in it a plea for unionized labor that would carry more weight if it were not so obviously interjected.

The plot is this: Mrs. Arms desires her daughter, Meta, a factory worker, to marry and cease her drudgery. The grocer, Max Rader, is seeking a wife, and Mrs. Arms invites him to call on Meta. The woman pawns her daughter's watch to pay the first installment on new furniture, and goes into debt for fruit, to put on a good appearance. Meta comes home tired from overwork, but prepares to receive her caller. Max arrives and is introduced. He recognizes Meta as a woman of the streets, and accuses her parents of trying to force a marriage on him. He leaves in anger, and Meta is then forced to confess that she has sold herself to get money for her sick father, at a time when she could find no employment. She is left alone by her parents, and receives sympathy only from a shop friend, Mary Miller, who has called to persuade her to help organize a union of factory girls.

Mr. Hopp has drawn vivid characters in Mrs. Arms, Meta, Mr. Arms, and Max, but his idea has dominated in the characterization of Mary, so that she is made to talk like a pamphlet on sociology. He was fortunate in having the first four characters played by capable, though obscure actors. Undena de Gulbert, who played Mrs. Arms, did an excellent bit of character acting. Whether her methods are her own or those of some intelligent stage-manager, it is a fact that she made the character appear absolutely real. Elspeth Graham McNeill as Meta deserves considerable praise for her work in a peculiarly difficult role. The emotional climax was carried extremely well, and her careful acting saved the ante-climax from being as weak as it might otherwise have proven. Yona Grahn as Mary Miller was too much of the soubrette type to make her economic lecture convincing. She spoke her lines well, but without appearing to feel them. Maurice Cass played Mr. Arms fairly well, and Douglas Lloyd was very good as Max Rader.

Mr. Hopp's second sketch was not so good dramatically. Its title is The Brotherhood of Man, and it is called a social satire. The characters are a millionaire, a tramp, a student of social and political economy, a clergyman and "many tramps." The socioogist tries to show the millionaire that great wealth is criminal. The millionaire tries to prove it is not wrong to make money by speculation. The only dramatic feature is the discovery that the millionaire and the tramp are brothers, separated since childhood. The dialogue, controversial as it is, is very good and the characters are well drawn.

Maurice Cass as the sociologist did very good work, and Harry J. Pearson, though overdrawing the character considerably, was fair as the tramp. Harry W. Mitchell was absolutely unfamiliar with the lines of his character, the millionaire, and had to be prompted constantly. Douglas Lloyd played the clergyman, who appeared for but a moment at the close of the sketch.

The two-act comedy, The Choice of Princess Dainty, was also intended to teach an economic lesson. The first act, written by Ashley Miller, gets the Princess Dainty into the home of her arch-opponent, Karl Kroner, a leader of the people. She falls in love with his strength of body and of purpose, and then finds it her duty to either condemn him to death or allow him freedom and an opportunity to depose her. She signs a paper and the audience is left guessing whether it is a death warrant or a reprieve, as the curtain closes. Emerin Campbell got her out of this lady or the tiger position by writing a second act, in which the Princess Dainty is deposed, becomes a socialist, agrees to marry Kroner and work for a living with the rest, according to an economic scheme devised by Kroner.

Miss Campbell played the Princess very well and Royal Tracy was good as Karl Kroner. Victoria Montgomery was satisfactory as Mrs. Kroner. Wade Morton as General Rigid, the Princess' faithful retainer, continually forgot his lines. Lizzie Caulter did well as the boy in the second act. The play has very few merits either in dialogue or construction. The second act has a better quality than the first. The triple bill will be repeated to-night (Tuesday) under the auspices of the Theatre of Labor.

At a meeting of the Central Federated Union, held Sunday, the plan of establishing a permanent theatre of labor, advanced by Mr. Hopp, was discussed and found favor with the delegates.

THE SALE OF THE PALMER EFFECTS.

The rest of the literary and art effects of A. M. Palmer, part of which were sold recently at the Merwin-Clayton rooms, 20 East Twentieth Street, will be disposed of on Wednesday and Thursday afternoons of this week at the same place. The sale this week will include 568 lots, composed of engravings, framed mezzo tints, dramatic portraits, autograph letters and photographs, and playbills.

The second item which comes up will be a lot relating to the Actors' Fund. This lot includes playbills, portraits, and autograph letters. Following come autograph letters from Lawrence Barrett and Edwin Booth. There is also an autograph note by Henry Clay and a letter from George Du Maurier to Mr. Palmer in reference to Trilby. Letters from Augustin Daly, Fanny Davenport and others are also included.

Some of the etchings and engravings are dramatic subjects, as Bartalozzi's famous engraving, after Romany, of Mrs. Jordan, as the Country Girl, but most of them are general subjects. There is even an original proof etching by Meissonier, "The Sergeant Reporting." Among them is a cartoon drawing, signed by Thomas Nast, called "Welcome Home, Willard," showing portraits of E. S. Willard, Henry Irving, John Bull, and Uncle Sam.

The photographs include Madame Bernhardt, Henry Arthur Jones, Augustin Daly, Jerome Ravel, J. T. Raymond, Ellen Terry, Irving, Aunt Louisa Eldridge, and many more. They complete the list for the Wednesday sale.

On Thursday the sale opens with portrait engravings, several by Wille, four colored Rowlandson plates and miscellaneous engravings. Then follow many lots of dramatic photographs and portraits and eight lots of the "Penny Plain Portraits." Some of these are dramatic, including scenes from The Forty Thieves and Der Freischütz, and most of them are rare. The sale ends with numerous lots of playbills, going back into the eighteenth century in England and almost a century in this country.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, Manhattan Theatre Building, Broadway, New York City.

Many handsome prizes have been received by Mrs. J. Alexander Brown, chairman of the euchre and dance to be given in aid of the National Council of the Alliance on Thursday evening, March 22, at Hotel Gerard. An enjoyable evening is assured all who attend. Tickets may be obtained from the committee at $1 each.

Mrs. E. M. Curren was hostess at the tea served at headquarters last Thursday afternoon, and among those present were Mrs. M. Treadwell, Charles T. Catlin, Phoebe J. Dickenson, Mrs. Forbes Curtis, Mrs. E. R. Emerson, Esther A. Rolph, Mrs. J. E. Moffatt, Hannah Wyle, B. F. Johnston, and Mrs. S. A. Consaul of the Brooklyn Chapter; Mrs. S. L. Neidlinger, Peter Flint, Mrs. M. Campbell, and Mrs. Hudson Liston.

There will be a meeting in the New York Chapter rooms, Manhattan Theatre Building, on Friday, March 23, at 3.30 P.M., to make arrangements for the coming Easter sale of the chapter on April 5, 6, and 7. All members and friends are cordially invited. Any donations may be sent to the chairman, Mrs. B. Delbridge, care of headquarters.

The March service of the New York Chapter was held at St. Chrysostom's Chapel on Sunday evening, March 18. The full choir of the chapel assisted in the musical exercises, which included the Magnificat and several well-known hymns. The clergy officiating were the Rev. Mr. Mitchell, curate of the parish; Rev. Thomas H. Sill, the vicar, who is also the dean of the chaplains of the Alliance, and the Rev. Francis J. Clay Moran, B. D., a member of the National Council and prominent among the chaplains of the association. Dr. Moran delivered the sermon, basing his remarks upon a significant and beautiful passage from the prophet Malachi and eloquently pleading in behalf of the high and noble service represented by the plans and purposes of the Alliance, illustrating its effective work from the standpoint of both the church and the stage. From his own experience as a chaplain he presented many striking instances of the admirable work achieved in restoring and sustaining right relations between the two great organizations united in the work of the Alliance; he pointed out the results obtained, under his observation as chairman of the Law Committee, in the efforts to emancipate the actor and actress from the injustice involved in Sunday work.

PROFESSIONAL WOMAN'S LEAGUE.

In spite of the storm "Dramatic Day" at the Professional Woman's League brought out several brilliant speakers yesterday (Monday). The Rev. J. F. Clay Moran spoke on "Woman's Work," of her ability to reform existing economic conditions, chiefly the child labor laws. Father Sill, of the Actors' Church Alliance, being discovered in the audience by Irene Ackerman, the chairman of the day, made a few complimentary remarks. Judge Pittman, who announced that he was a politician, and a Tammany politician at that, said that he considered that he had a right to speak on the stage, for from his earliest childhood he had been associated with the best people of that institution; that he was the former dramatic critic of the New York *Daily News*, and that his dramatization of the "Arabian Nights" had had a run of 290 nights in its day, which at that time was considered phenomenal. He was a member of the old Murdock Club, whose list contained such names as those of J. Wilkes Booth, Edwin Booth, and Edwin Forrest, and he had been a frequenter of a place on Bleecker Street called the De Soto, to the inner circle of which only artists and critics of note were admitted. Of these critics there are none left except William Winter and himself, and he is no longer a follower of that profession. He told many amusing stories of old-time actors.

COPYRIGHT CONFERENCE.

A conference in regard to the copyright laws was held at the Library of Congress, Washington, D. C., last week. The American Dramatists' Club was represented by Bronson Howard, Charles Klein, and Edward Milton Royle. The conference was invited by the copyright office to discuss the present laws and possible changes in them. The result of the conference will probably be placed before Congress later in the session.

HERR CONRIED'S LICENSE.

Heinrich Conried was summoned to court last week on the charge that the license for the Irving Place Theatre had not been paid. Mr. Conried could not find the license, but discovered his check for the amount of the fee, indorsed by the License Commissioner. A permit to keep the theatre open was issued Saturday after a lot of material stored under the stage had been carted away.

SEABROOKE WITH HACKETT.

Thomas Q. Seabrooke has signed a contract to appear under the management of James K. Hackett for several years to come. His first play will be The Alcayde, by George Stephens and Frederick Barry, both of Boston.

JESSIE MAE HALL IN A NEW PLAY.

Jessie Mae Hall, who has just closed a very successful starring tour in The Street Singer, is to be starred next season under the direction of Oliver Morosco in a new play entitled In South Car'liney. Mr. Morosco promises a strong support and the best of printing. The season will open early in September, and the prospects look very bright for this very clever and popular young comedienne.

OBITUARY.

Henry Kurz, seventy-nine years of age, founder of the German drama in Milwaukee, and by many German Milwaukeeans affectionately known as "Papa" Kurz, died on March 15. Mr. Kurz's influence and personality were inseparably linked with the early developments of the German drama in Milwaukee and this has constituted his chief interest in life until a few months ago, when, through weakness, his memory failed him. He came to Milwaukee from Austria about sixty years ago. As early as 1855 he and his family occasionally gave amateur theatrical performances.

Walter P. Rice, president of the International Stage Hands' local union of Denver, Col., died at his home in Denver on March 7. He had been employed in Denver playhouses for years, and for the last two seasons had been head property man at the Orpheum Theatre. The funeral was held on March 9, and the procession was headed by the band of George Primrose's minstrels, the parade being abandoned for that reason.

Mrs. Jennie Birch, widow of "Billy" Birch, the minstrel, died at Brooklyn, N. Y., on March 15, of paralysis. She was seventy-three years old. Although she was never on the stage, she frequently traveled with her husband and was well known in theatrical circles. Mr. Birch died about seven years ago. During her illness Mrs. Birch was cared for by the Actors' Fund.

Basil Moxley, for fifty-six years doorkeeper at Ford's Opera House, Baltimore, Md., died at that city on March 13 of paralysis. He was eighty-two years old, the oldest theatre doorkeeper in the world. He was a pallbearer for John Wilkes Booth, the assassin of Lincoln, and always maintained that it is not Booth's body, but one substituted by Washington authorities, that is buried in Greenmount Cemetery.

Frank Merrett, professionally known as Paul Boardman, died Sunday, March 11, of tuberculosis and Bright's disease, at Lee's Camp, Phoenix, Ariz. He is survived by his wife (Emily Seigel) and several brothers.

Ouemone Blossom, wife of Roger Barker, the leading man of the Chauncey Keiffer co., died at Parkersburg, W. Va., on March 14. She became ill while she was with the company there.

Ed. McSully, who had been connected with the Davidson Theatre, Fort Scott, Kan., for several years, died on March 7.

William T. Gibson, for the past ten years doorkeeper at Proctor's Theatre, Albany, N. Y., died on March 13.

MATTERS OF FACT.

A number of Sunday nights over Crawford, Philley and Zehrung's desirable circuit are open to the better grade of attractions. Applicants should write to the Odeon Theatre, St. Louis, for terms.

A Spring tour, commencing April 16, has been arranged by Edward M. Simmonds for a new melodrama, of which he is the author, entitled The Man of Her Choice. After a week on the road it will come to the Murray Hill Theatre. Mr. Simmonds will make the production on his own account, and has established headquarters in the Broadway Theatre Building.

Leonard Shepherd, as Trivulzio with Bertha Kalich in Monna Vanna, is winning unstinted praise for his artistic characterization. The press everywhere have singled him out for special commendation.

A few offices may be let in the Broadway Theatre Building, which is in the heart of the theatrical district. Terms may be had of Litt and Dingwall, managers.

Harry Dickson, in his second season as stage director of The Sherlock Holmes company, will be at liberty after May 5. He has been highly complimented on the staging of this production.

Laurette Allen invites offers for character roles. Her address is 505 West Sixty-second Street, Englewood, Ill.

Katherine Stagg is prepared to supply intending invaders into vaudeville with novelty sketches, etc. She is the author of The Little Mother, a hit in vaudeville for seven years.

The address of Hooker and Davis, a vaudeville team, is wanted.

"A. A. A.," care this office, wants young women who can sing and play piano for vaudeville.

The Standard Printing Company, the big show printers of St. Paul, Minn., are prepared to submit original designs and ideas that are sure to please and at prices that will prove equally attractive.

Saturday is pay day at Cambridge, O., when much money is distributed among the populace. A number of these nights are open during the balance of the season at the Colonial Theatre. Next season Managers Hammond Brothers will play but two attractions a week.

NEW YORK THEATRES.

MADISON SQUARE GARDEN

BARNUM & BAILEY

Greatest Show on Earth

Opening the Circus and Hippodrome Season NEXT THURSDAY AFTERNOON, MARCH 22D, AT 2 AND EVENING AT 8 O'CLOCK. Doors open at 1 and 7 o'clock.

And every afternoon and evening thereafter for a few weeks only. Doors open an hour before the performances begin for an inspection of the menagerie, Scandinavian Troupe, The Gitanas, Giant, Midgets, New Collection of Freaks and Prodigies, Elephants, Giraffes, Smallest Horse, etc., and in time for the musical programme.

A New and Superb Show Throughout

Brimful and overflowing with the latest, most ingenious, sensational and curious attractions from all parts of the world.

DUPLEX DEATH-DEFYING DEEDS DEFTLY DONE

Two young ladies somersaulting in two automobiles.

THE LIMIT

LE TOURBILLON DE LA MORT

Where chuckling Death meets disappointment and chagrin. A young French lady looping the air and turning a somersault in a racing automobile.

THE DIP OF DEATH

Where Death again is cheated of his expected prey. A young American lady looping the gap and revolving mid-air in an automobile.

THE TWO TWIRLS OF TERROR

Two Delightfully Terrifying Aerial Bicycle Exploits by two daring and courageous artists.

THE AERIAL TREMPLIN

Astounding and marvelous aerial acrobatic feats by troupe of seven male and female artists.

PEACE

AMERICA'S IMMORTAL TRIUMPH

Pretty, Poetic, Picturesque Prelude to a Prodigious Programme of Perfect Performance by Pre-eminent Performers. An Allegory symbolizing the conclusion of peace between Russia and Japan.

The Grandest Circus and Hippodrome Ever Projected.

3 Rings, 2 Stages, Aerial Enclane and Racetrack, 300 artists, 50 clowns, 100 actors, 50 specialists in Equestrianism, Acrobatism, Gymnastics, Athletic Sports, Comic Feats, Intrepid Acts, Heroic Exploits Daring Deeds.

Two Menageries of Wild and Trained Beasts.

Educated dogs, pigs, geese, sheep, roosters, monkeys, cats, ponies, horses, elephants, camels, sea lions, &c.

Scores of Surprising Scenes and Sights in Saltation.

TWO EXHIBITIONS EVERY DAY AT 2 & 8 P. M.

Admission to all with seat, 25c. and 50c. (26th and 27th st. doors). Reserved seats, 75c., $1 and $1.50 (Madison ave. door only.) Private box seats, $2 and $2.50. Children, half price to all reserved seats but 75-cent seats, and they are 50 cents. Box office now open from 9 to 6 P. M. daily. No seats reserved by telephone, but may be secured by letter with cash. Beware of speculators. Buy at box office only.

WANTED

Refined comic opera comedian wants lady, young, for vaudeville sketch. Must be able to sing and play piano. Interviews, New York, Thursday.

Apply, A. A. A., care of MIRROR Office.

WANTED the ADDRESS of HOOKER and DAVIS, Vaudeville Team. Letter at this office awaiting delivery.

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Furnished Cottage for Summer, near Ocean, Sound; state terms. MRS. AL. H. WILSON, 219 W. 60th, N. Y. C.

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Pleasant City Opera House.

Open time in April and May.

E. L. GROSSMAN, Manager.

NEW YORK THEATRES.

THE SHUBERT THEATRES In New York.

'Opper in 'Appyland a 'It.

This is the way a Cockney might describe the performances of HAPPYLAND given by De Wolf Hopper, with Marguerite Clark and his company, at the CASINO THEATRE. The newspapers describe it differently. Louis de Foe in the World said:—"It is an encouraging sign that so clean and decent a comic opera can come back to Broadway twice in a season and meet the cordial reception given last night." Glenmore Davis in the Globe remarked:—"The best comic opera and the best singing company we have had in many seasons." You can't afford to miss

De Wolf Hopper in Happyland.

The Casino is at 39th St. and Broadway. The telephone number is 1846—Bryant. Evening performances at 8:15. Best seats $1.00 at Thursday and Saturday matinees.

Is a Laugh Worth a Cent?

You can get 200 of them at a penny each if you buy orchestra chairs to see

Mexicana at the Lyric.

The management generously throws in 20 of the prettiest songs imaginable. Maybe you've heard some of them whistled. Wouldn't you enjoy hearing a fine singing company of 100 performers render "Supposing" or "United We Stand?" It's a moral certainty that you will like Thomas Q. Seabrooke, Christie MacDonald and Joseph Herbert. The Lyric is on 42nd st., west of Broadway. The telephone is 1846—Bryant. Evening performances are given at 8:15. Best seats Wednesday and Saturday afternoons, $1.00.

Ever Collect Sofa Pillows?

Of course you did, if you went to college. You decorated your room with theatrical posters, too, and placed about a lot of other things which you wouldn't have in the house now. Nevertheless you remember your college days with keen pleasure, and will find a delightful reminder of them in

Brown of Harvard,

which Henry Woodruff is now presenting at PRINCESS THEATRE. The play is fairly saturated with the spirit of youth and happiness. The Princess is at Broadway and 29th st. The telephone is 2965—Madison. Evening performances occur at 8:15, and best seats at Tuesday and Thursday matinees are $1.00. Saturday matinees are given at the regular prices.

BIJOU Broadway and 30th St. Evenings, 8:15. Matinee, Saturday, 2. Extra Matinee—March 29 and April 5. Second Year in New York DAVID BELASCO PRESENTS WARFIELD IN THE Music Master Seats Selling Four Weeks Ahead.

JOE WEBER'S MUSIC HALL Evenings at 8:15. Popular Mat. Sat., 2:15. JOE WEBER—MARIE DRESSLER Twiddle Twaddle And the Season's Burlesque Hit, The Squaw Man's Girl of the Golden West

BELASCO THEATRE, 42d St., near Broadway. Eve. at 8:00. Matinee Sat. at 2. DAVID BELASCO presents BLANCHE BATES IN "THE GIRL OF THE GOLDEN WEST" A play in 4 acts of the period of '49—Scene California—by DAVID BELASCO. Seats Five Weeks in Advance.

MADISON SQ. THEATRE Evgs. 8:15. Mats. Wed. and Sat. 2:15. 24th St. nr. Broadway. Phone, 1810 Gramercy. WALTER N. LAWRENCE presents Howard Kyle as Mozart IN THE GREATER LOVE

MANHATTAN THEATRE, B'y & 33d St. Ev'g at 8:30. Mat. Wed. & Sat. at 2:15. HARRISON GREY FISKE, Manager. Important Revival of the Greatest of Comedy Successes, CHARLEY'S AUNT With ETIENNE GIRARDOT (in his original part) and a Splendid Company. Seats Four Weeks Ahead.

PASTOR'S 14th St. near 3d Ave. OPENS DAILY AT 11:30 A. M. Miss Norton and Paul Nicholson, Rice and Elmer, Potter and Hartwell, Mona Elwood and Co., American Comedy Four—Special Feature, Willis Gardner, John Zimmer, St. John and LeFevre. And as added attraction, Leona Thurber and Dutch Picks.

NEW STAR Lex. Ave. & 107th St. Mat. 15c., 25c., 35c., 50c. and 75c. ACROSS THE PACIFIC

MURRAY HILL 42d St. & Lex. Ave. Mat 25c., 25c., 25c., 50c., 75c. Edward Harrigan in Old Lavender

The DEWEY E. 14th St. Ladies' Mat. Daily. VANITY FAIR BURLESQUERS

The GOTHAM E. 125th St. Mat. daily. Best Res'd Seats, 25c. Ladies' Tickets, 15c. MAJESTIC BURLESQUERS

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NOTICE: This Theatre can be rented from May 1st to Sept. 1st for summer Stock. Address, ACHILLE PHILION, Mgr.

NOTICE—PARK MANAGERS

Would be pleased to hear from Summer Resorts, and Traction Parks, those thinking of having Rep. Comic Opera for summer season. Have organized and staged same; years experience. Will furnish Company or work on salary. Company of any size furnished. Address, CHAS. E. STOUT, Connellsville, Pa.

At Liberty—A-1 CORNETIST

well up in Opera House Work and Dance Business. Would instruct amateur band. Desire to locate in some good Western town or city. Address, W. S. BUBLE, Lock Box 36, NELSON, NEBRASKA

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DATES AHEAD

Managers and agents of traveling companies and correspondents are notified that this department closes on Friday. To insure publication in the subsequent issue dates must be mailed to reach us on or before that day.

DRAMATIC COMPANIES.

A BUNCH OF KEYS (Gus Bothner, mgr.): Hagerstown, Md., March 20, Chambersburg, Pa., 21, Harrisburg 22-24, Lykens 26, Coatesville 27, Burlington, N. J., 28, Atlantic City 29, Chester, Pa., 30, Easton 31.

A CROWN OF THORNS (Phil Hunt, mgr.): Newark, N. J., March 19-24, Chester, Pa., 28, Wilmington, Del., 29-31.

A DESPERATE CHANCE (Bert Howard, mgr.): Philadelphia, Pa., March 19-24, New York city 26-31.

A FOXY TRAMP (John Harley, mgr.): Allentown, Pa., March 20, South Bethlehem 21, Norristown 22, Bristol 23, Burlington, N. J., 24, Bownington, Pa., 27, Coatesville 28, West Chester 29, York 30, Middletown 31.

A HOMESPUN HEART (Frank G. King, mgr.): Tarkio, Mo., March 20, Maitland 21, Mound City 22, Rockport 23, Hamburg, Ia., 24, Clarinda 26, Clearfield 27, Tingley 28, Corydon 29, Humeston 30, Mount Ayr 31.

A JOLLY AMERICAN TRAMP: Sherman, Tex., March 20, Denison 21.

A LITTLE OUTCAST (E. J. Carpenter's): Marshfield, Wis., March 21, Wausau 26, Grand Rapids, Mich., 27, La Crosse, Wis., 30, Winona, Minn., 31.

A MESSAGE FROM MARS: Kansas City, Mo., March 19-24.

A MILLIONAIRE TRAMP (Fred C. Thomas, mgr.): Sarnia, Ont., March 20, Mt. Clemens, Mich., 21, Monroe 22, Jonesville 23, Concord 24.

A PAIR OF COUNTRY KIDS (C. Jay Smith, mgr.): Anna, Ill., March 20, Johnston City 21, Carterville 22, Marion 23, Herrin 24, Belleville 25, Jefferson City, Mo., 26, Sedalia 27, Lexington 28.

A RABBIT'S FOOT (Pat Chappelle, mgr.): Jacksonville, Fla., Jan. 22-April 2.

A RACE FOR LIFE (P. H. Sullivan Amusement Co., mgrs.): Wilkes-Barre, Pa., March 19-21, Scranton 22-24, New York city 26-31.

A ROMANCE OF COON HOLLOW (A. C. Allen, mgr.): Seymour, Ind., March 20, Madison 21, Columbus 22, Richmond 23, Piqua, O., 24, Dayton 27, Kenton 28, Lima 31.

A ROYAL SLAVE (West: Gordon and Bennett, props.; R. T. Stetson, mgr.): Fulton, Mo., March 21, Jefferson City 22, Edwardsville, Ill., 23, Alton 24, East St. Louis 25, Sparta 26, Chester 27, Murphysboro 28, Anna 29, Carbondale 30, Marion 31.

A ROYAL SLAVE (North: Gordon and Bennett, props.; Fred Miller, mgr.): Lamar, Mo., March 20, Mt. Vernon 21, Rogers, Ark., 23, Fayetteville 24, Van Buren 25, Clarksville 27, Morrilton 28, Newport 29, Batesville 30, West Plains, Mo., 31.

A ROYAL SLAVE (East: Gordon and Bennett, props.; C. W. Roberts, mgr.): Salem, N. Y., March 20, Poultney, Vt., 21, Fair Haven 22, Rutland 23, Gloversville, N. Y., 24, Johnstown 26, Herkimer 27, Utica 28, Hamilton 29, Norwich 30, Oxford 31.

A RUNAWAY BOY (M. H. Meyers, mgr.): Hoboken, N. J., March 22-24.

A STRUGGLE FOR GOLD (Woods and Thompson, mgrs.): Hartford, Ark., March 20, Mena 21, De Queen 22, Nashville 23, Hope 24, Magnolia 26, Eldorado 27, Crossett 28, Camden 29, Gurdon 30, Arkadelphia 31.

A TRIP TO EGYPT (C. H. Kerr, mgr.): Murphysboro, Ill., March 20, Cape Girardeau, Mo., 21, Poplar Bluff 22, Newport, Ark., 23, Van Buren 24, Coffeeville, Kan., 25.

AN ARISTOCRATIC TRAMP (B. Kilroy and Britton, mgrs.): Vermilion, S. D., March 20, Armour 21, Mitchell 22, Red Field 23, Aberdeen 24, Webster 26, Millbank 27, Ortonville, Minn., 28, Wheaton 29, Wahpeton, N. D., 30, Fergus Falls, Minn., 31.

ACROSS THE PACIFIC (C. E. Blaney Amusement Co. mgrs.): New York city March 19-24.

ADAMS, MAUDE (Charles Frohman, mgr.): New York city Nov. 6—indefinite.

ALDRICH, CHARLES T. (A. H. Woods, mgr.): New Haven, Conn., March 19-21.

ALLEN, VIOLA (Charles W. Allen, mgr.): Chicago, Ill., March 19-31.

ANGLIN, MARGARET (Shubert Brothers, mgrs.): Milwaukee, Wis., March 19-21, Chicago, Ill., 25-April 7.

ARIZONA (David J. Ramage, mgr.): Columbus, O., March 19-21, Janesville 22, Canton 23, Lockport, N. Y., 24, Syracuse 26-28, Rochester 29-31.

AS TOLD IN THE HILLS (W. K. Mann, mgr.): Trenton, N. J., March 19, 20, Flemington 21, Easton, Pa., 22, South Bethlehem 23, Allentown 24, New Brunswick, N. J., 26, Plainfield 27, Orange 28, Elizabeth 29-31.

AS YE SOW (Brady and Grismer, mgrs.): Waterville, Me., March 20, Augusta 21, Bath 22, Concord, N. H., 23, Dover 24, Portsmouth 31.

AT CRIPPLE CREEK (E. J. Carpenter's): Oakland, Cal., March 18-22, Sacramento 23-25, Grass Valley 26, Nevada City 27, Auburn 28, Truckee 29, Virginia City, Nev., 30, Carson City 31, Reno April 1.

AT PINEY RIDGE (M. O. Higgins, mgr.): Cohoes, N. Y., 20, Paterson, N. J., 22-24.

BARRYMORE, ETHEL (Charles Frohman, mgr.): Chicago, Ill., March 19-31.

BATES, BLANCHE (David Belasco, mgr.): New York city Nov. 14—indefinite.

BEDFORD'S HOPE (Frederick Kimball, mgr.): New York city Jan. 8-March 24, Brooklyn 26-31.

BEHIND THE MASK (W. B. Lawrence, mgr.): New York city March 19-24.

BELL, DIGBY: Milwaukee, Wis., March 18-22.

BELLEW, KYRLE (Liebler and Co., mgrs.): Chicago, Ill., March 11-24.

BEN HUR (Klaw and Erlanger, mgrs.): Auburn, N. Y., March 19-21, Syracuse 23-24.

BEN OF BROKEN BOW: Stamford, Conn., March 20, New Rochelle, N. Y., 21, New Haven, Conn., 22-24, Philadelphia, Pa., 26-31.

BIG HEARTED JIM (Klimt and Gazzolo, props.; Frank Gazzolo, mgr.): Wheeling, W. Va., March 19-21, Columbus, O., 22-24, Buffalo, N. Y., 26-31.

BLANEY, HARRY CLAY (W. W. Woolfolk, mgr.): New York city March 19-24.

BLUE GRASS (Frank Howe, Jr., mgr.): Philadelphia, Pa., March 19-24.

BROWN OF HARVARD (Henry Miller, mgr.): New York city Feb. 26—indefinite.

BUSY IZZY'S VACATION (H. U. Herman, mgr.): Richmond, Va., March 19-24.

CARTER, MRS. LESLIE (David Belasco, mgr.): Boston, Mass., March 5-24, Chicago, Ill., 26-April 21.

CHARLEY'S AUNT (W. N. Lawrence, mgr.): New York city March 19—indefinite.

CHECKERS (Kirke La Shelle Co., mgrs.): Minneapolis, Minn., March 18-21, St. Paul 22-24.

CHINATOWN CHARLEY (A. H. Woods, mgr.): Baltimore, Md., March 19-24, New York city 26-31.

CLARK'S, CREESTON (Jules Murry, mgr.): Salt Lake City, U., March 23, 24.

COLLIER, WILLIAM (Charles Frohman, mgr.): Boston, Mass., March 19-31.

CONFESSIONS OF A WIFE (A. H. Woods, mgr.): Washington, Pa., March 19, McKeesport 20, 21, Johnstown 23, Altoona 24, Scranton 25-28, Wilkesbarre 29, 30.

CORCORAN, JANE (Alston and Baxter, mgrs.): Rochester, N. Y., March 19-21, Syracuse 22-24, Kingston, Ont., 26, Peterboro 27, Belleville 28, Brockville 29, Ottawa 30, 31.

CRANE, WILLIAM H. (Charles Frohman, mgr.): Fall River, Mass., March 20, Newport, R. I., 21, New Bedford, Mass., 22, Worcester 23, Springfield 24.

CROSMAN, HENRIETTA (Maurice Campbell, mgr.): Washington, D. C., March 19-24.

CUSTER'S LAST FIGHT (Frank E. Rhodes, mgr.): Jersey City, N. J., March 19-24, Philadelphia, Pa., 26-31.

DALY, ARNOLD (Shubert Brothers, mgrs.): Pittsburg, Pa., March 19-24, Brooklyn, N. Y., 26-31.

DANGERS OF WORKING GIRLS (A. H. Woods, mgr.): Omaha, Neb., March 20, 21, Des Moines, Ia., 22-24, Chicago, Ill., 26-31.

DAVID HARUM (Julius Cahn, mgr.): Louisville, Ky., March 19-23, Muncie, Ind., 26, Marion 27, Huntington 28, Van Wert, O., 30, Findlay 31.

DESERTED AT THE ALTAR (Richard R. Fisher, mgr.): St. Johnsville, N. Y., March 20, Gloversville 21, Cohoes 22, Mechanicsville 23, Schenectady 24, Weedsport 26, Utica 27, Auburn 28, Penn Yan 29, Medina 30, Niagara Falls 31.

DIXEY, HENRY E. (W. N. Lawrence, mgr.): Washington, D. C., March 19-24, Baltimore, Md., 26-31.

DORA THORNE (A: Roland and Clifford, props.): Lexington, Ky., March 20, Frankfort 2, Cynthiana 23, Richmond 24, Danville 26, Lebanon 27, Shelbyville 29, Bowling Green 31.

DORA THORNE (C: Rowland and Clifford, props.): Las Vegas, N. M., March 20, San Antonio 21, Durango, Col., 22, Mancos 23, Telluride 24, Silverton 25, Ouray 26, Montrose 27, Gunnison 28, Delta 29, Grand Junction 30, Glenwood Springs 31.

DORA THORNE (D: Rowland and Clifford, props.): Yates Center, Kan., March 20, Paola 21, Bethany, Mo., 22.

DORA THORNE (E: Rowland and Clifford, props.): Shenadoah, Ia., March 20, Walnut 21, Red Oak 24, St. Joseph, Mo., 25, 26, Plattsburg 27, Liberty 28, Brunswick 29, Moberly 30, Jefferson City 31.

DOONE, ALLEN (Kennedy and Westfall, mgrs.): Moberly, Mo., March 20, Quincy, Ill., 21, Monmouth 22, Galesburg 22, Canton 24, Peoria 25, Toledo, O., April 1-4.

D'ORSAY, LAWRANCE (Daniel Frohman, mgr.): New York city March 5—indefinite.

DREW, JOHN (Charles Frohman, mgr.): Cincinnati, O., March 19-24, Detroit, Mich., 26-28, Toledo, O., 29, Fort Wayne, Ind., 30, Indianapolis 31.

EBEN HOLDEN (Willard and Horton, mgrs.): Lebanon, N. H., March 20, Laconia 21, Concord 22, Claremont 23, Lebanon 24, Brattleboro, Vt., 26, Pittsfield, Mass., 27, Bennington, Vt., 28, Hoosick Falls, N. Y., 29, Greenwich 30, Amsterdam 31.

THE ELEVENTH HOUR (Lincoln J. Carter, mgr.): Paducah, Ky., March 20, Cairo, Ill., 21, Anna 23, Murphysboro 24, East St. Louis 25, Louisiana 26, Pittsfield 27, Beardstown 29, Canton 30.

THE ETERNAL CITY: Philadelphia, Pa., March 19-24.

THE EYE WITNESS (Lincoln J. Carter, mgr.): Washington, D. C., March 19-24, Philadelphia, Pa., 26-31.

THE FACTORY GIRL (Chas. E. Blaney, mgr.): Indianapolis, Ind., March 19-21, Danville, Ill., 22, Terre Haute, Ind., 23, St. Louis, Mo., 26-31.

THE FATAL WEDDING (Sullivan, Harris and Woods, mgrs.): Vandergrift, Pa., March 20, Blairsville 21, Judson, O., 22, Crescent, Pa., 23, Barnesboro 24, Hastings 26, Saxton 28, Houtsdale 29, Clearfield 30, New Kensington 31.

THE FOLKS UP WILLOW CREEK (Frank S. Davidson, mgr.): Genoa, Neb., March 20, Central City 21, Aurora 22, Fairfield 23, Friend 24, Wymore 26, Hebron 27, Superior 28, Red Cloud 29, Orleans 30, Alma 31.

THE FUNNY MR. DOOLEY (Fred Rider, mgr.): Montreal, Can., March 19-24, Toronto 26-31.

THE GIRL FROM SWEDEN (Fred W. Falkner, mgr.): Sterling, Kan., March 20, Hutchinson 21, Osage City 22, Burlingame 23, Salida, Mo., 24, 25, Holton, Kan., 27.

THE GOVERNOR'S PARDON (W. W. Potts, mgr.): Kansas City, Mo., March 18-24.

THE GRAFTER (E. D. Stair, mgr.): Baltimore, Md., March 19-24.

THE GREATER LOVE (W. N. Lawrence, mgr.): New York city March 19—indefinite.

THE HEART OF CHICAGO (Dick French, mgr.): Altoona, Pa., March 20, Barnesboro 21, Windber 22, Irwin 23, Toronto 24, Washington 27, Columbus 29-31.

THE HEART OF MARYLAND (David Belasco, mgr.): New York city Feb. 26-March 24, Boston, Mass., 26-April 7.

THE HEIR TO THE HOORAH (Kirke La Shelle Co., mgrs.): Los Angeles, Cal., March 22-24.

THE HOGANS IN SOCIETY (Geo. C. Edwards, mgr.): Lewisburg, Pa., March 20, Catawissa 21, Carlisle 22, Gettysburg 23, Hanover 24.

THE HOLY CITY (East: Gordon and Bennett, props.; Edward Taylor, mgr.): Walden, N. Y., March 20, Poughkeepsie 21, Peekskill 22, Ossining 23, New Rochelle 24, Portchester 26, Stamford, Conn., 27, South Norwalk 28, Winsted 29, Granville, N. Y., 30, Poultney, Vt., 31.

THE HOLY CITY (West: Gordon and Bennett, props.; Henry Blackaller, mgr.): Clarinda, Ia., March 22, Red Oak 23, Corning 24, Atlantic 26, Stuart 27, Walnut 28, Omaha, Neb., 29-31.

THE HOOSIER GIRL (Gus Cohan, mgr.): Cape Girardeau, Mo., March 20, Charleston 22, Sikeston 23, Poplar Bluff 24, Paragould, Ark., 26, Kenneth, Mo., 27, Caruthersville 28, Osceola 29, Jonesboro, Ark., 30, Walnut Ridge 31.

THE HOUSE OF MYSTERY: Holyoke, Mass., March 19-21, Manchester, N. H., 22-24, Boston, Mass., 26-31.

THE IRISH PAWNBROKERS (Mack and Spears, mgrs.): Wilmington, Del., March 19-21, Camden, N. J., 22-24, Trenton 26, 27, New Brunswick 28, Hoboken 29-31.

THE KING OF THE OPIUM RING (Wm. Roddy, mgr.): Montreal, Can., March 19-24.

THE LIGHTHOUSE BY THE SEA (Vance and Sullivan, mgrs.): Detroit, Mich., March 18-24, Cleveland, O., 26-31.

THE LION AND THE MOUSE (Henry B. Harris, mgr.): New York city Nov. 20—indefinite.

THE LION AND THE MOUSE (Western; Henry B. Harris, mgr.): St. Paul, Minn., March 19-21, Minneapolis 22-24, Omaha, Neb., 26-28.

THE LITTLE GRAY LADY (Maurice Campbell, mgr.): Philadelphia, Pa., March 19-24.

THE LITTLE HOMESTEAD (Wm. Macauley, mgr.): Angola, Ind., March 20, Auburn 21, Garrett 22, Elkhart 23, South Bend 24, Waukegon, Ill., 25, Kankakee 26, Hoopston 27, Monticello 30, Decatur 31.

THE MARRIAGE OF KITTY (Jules Murry, mgr.): Sydney, N. S., March 20, 21, Halifax, N. S., 22-24, Springhill 26, Moncton 27, St. Johns, N. B., 28, 29, Bangor, Me., 31.

THE MIDNIGHT FLYER (Ed Anderson, mgr.): Richwille, O., March 22, Hartford City, Ind., 23, Connersville 26, Rushville 27, Shelbyville 28, Lebanon 29, Attica 30, Logansport 31.

THE MISSOURI GIRL (East: Fred Raymond's): Crisfield, Md., March 20, Cambridge 22, Easton 23, Dover, Del., 26, Havre de Grace 29, Elkton, Md., 31.

THE MISSOURI GIRL (West: Fred Raymond's): Louisville, Col., March 20, Greeley 21, Fort Collins 22, Loveland 23, Longmont 24, Lafayette 26, Pueblo 27, Rocky Ford 28, Las Animas 29, Holly 30, Ellinwood, Kan., 31.

THE MOONSHINER'S DAUGHTER (Roy Kingston, mgr.): Smithfield, U., March 20, Brigham 21, Salt Lake City 22-24, Park City 26, Ogden 27, Bingham 28, Lehi 29, American Forks 30, Provo 31.

THE MUMMY AND THE HUMMING BIRD: Annapolis, Md., March 20, Charlottesville, Va., 21, Staunton 22, Lynchburg 23, Roanoke 24, Richmond 26-31.

THE OLD CLOTHES MAN (Rowland and Clifford, props.): New Haven, Conn., March 19-21, Waterbury 22, Bridgeport 23, Springfield, Mass., 26-31.

THE OLD HOMESTEAD (F. Denman Thompson, mgr.): New Orleans, La., March 18-24, Meridian, Miss., 26, Mobile, Ala., 27, Pensacola, Fla., 28, Montgomery, Ala., 29, Birmingham 30, Atlanta, Ga., 31.

THE PRINCE OF INDIA (Klaw and Erlanger, mgrs.): Chicago, Ill., Feb. 5-March 31.

THE PRINCE IMPERIAL (Emery and Orcutt, mgrs.): Denver, Col., March 19-24, Kansas City, Mo., 26-31.

THE REDSKIN (Wm. A. Brady, mgr.): New York city March 1-24.

THE SIGN OF THE FOUR (Campbell Stratton, mgr.): Bowling Green, O., March 20, Van Wert 21, Upper Sandusky 22, Bucyrus 23, Akron 24.

THE TITLE MART: Boston, Mass., March 19-24.

THE VIRGINIAN (Kirke La Shelle Co., mgrs.): Toronto, Can., March 19-24.

THE WALLS OF JERICHO (J. K. Hackett, mgr.): Philadelphia, Pa., March 19-April 7.

THURSTON, ADELAIDE (Francis Hope, mgr.): Cambridge, O., March 20, Wapakoneta 22, Union City Ind., 23, Muncie 24, Richmond 26, Shelbyville 27, Columbus 28, Seymour 29, Owensboro, Ky., 30, Evansville, Ind., 31.

TOO PROUD TO BEG (John Whiteley, mgr.): Louisville, Ky., March 19-24, Columbus, O., 26-28, Xenia 30, Hamilton 31.

TRACKED AROUND THE WORLD (A. H. Woods, mgr.): Boston, Mass., March 19-24, Providence, R. I., 26-31.

TRESCOTT, VIRGINIA DREW (Jos. Shipman, mgr.): Dowagiac, Mich., March 20, Battle Creek 21, Goshen, Ind., 22, Joliet, Ill., 24, Spring Valley 25, Dixon 26, Sterling 27, Clinton, Ia., 28.

TURNER, WILLIAM H. (Julius Cahn, mgr.): Plattsmouth, Neb., March 20, Cedar Rapids, Ia., 21, Albert Lea, Minn., 22, Rochester 23, Red Wing 24, St. Paul 25-31.

TWO LITTLE WAIFS (Lincoln J. Carter, mgr.): Pelston, Mich., March 20, Boyne City 21, East Jordan 22, Calcaska 23, Travers City 24, Cadillac 26, Manistee 27, Ludington 28, Big Rapids 29, Ionia 30, Lansing 31.

UNCLE JOSH PERKINS (Western: H. H. Frazee, prop.): Tarantum, Pa., March 20, New Kensington 21, Washington 22, McDonald 23, Steubenville, O., 24, Toronto 26, Chicago Junction 28, Tiffin 29, Kenton 30, Findlay 31.

UNCLE TOM'S CABIN (Al. W. Martin's: Ed S. Martin, mgr.): Newark, N. J., March 19-24, Philadelphia, Pa., 26-31.

UNCLE TOM'S CABIN (Stetson's: Grant Luce, mgr.): River Point, R. I., March 20, Woonsocket 21, 22, Taunton, Mass., 23, Fall River 24, Newport, R. I., 26, New Bedford, Mass., 27, Brocton 28, Salem 29, Portsmouth, N. H., 30, Manchester 31.

UNCLE TOM'S CABIN (Stetson's: Wm. Kibble, mgr.): Waukegon, Ill., March 20, Kenosha, Wis., 21, Racine 22, Fond du Lac 23, Sheboygan 24.

UNDER SOUTHERN SKIES (Eastern: Harry Deel Parker, mgr.): Woodstock, Can., March 20, Stratford 21, St. Thomas 22, Chatham 23, London 24.

UNDER SOUTHERN SKIES (Central: Harry Deel Parker, mgr.): Carwensville, Pa., March 20, Du Bois 21, Kane 22, Renova 23, Shamokin 24, Ashland 26, Shenandoah 27, Sunbury 28, Danville 29, Mount Carmel 30, Williamsport 31.

UNDER SOUTHERN SKIES (Western: Harry Deel Parker, mgr.): Jamestown, N. Y., March 20, Bradford, Pa., 21, Olean, N. Y., 22, Hornellsville 23, Waverly 24, Wellsville 26, Bath 27, Dansville 28, Corning 29, Cortland 30, Oneonta 31.

WALSH, BLANCHE (Wagenhals and Kemper, mgrs.): Kalamazoo, Mich., March 20, Grand Rapids 21, Milwaukee, Wis., 22-24, Minneapolis, Minn., 25-28, St. Paul 29-31.

WARFIELD, DAVID (David Belasco, mgr.): New York city Sept. 2—indefinite.

WAY DOWN EAST (William A. Brady, mgr.): Springfield, Mass., March 20, New Britain, Conn., 21, Bridgeport 22, Waterbury 23, New Haven 24, New York city 26-31.

WHEELOCK, JOSEPH (Charles Frohman, mgr.): Easton, Pa., March 20, Paterson, N. J., 21, Trenton 22, Atlantic City 23, 24, Brooklyn, N. Y., 26-31.

WHEN LONDON SLEEPS (Geo. Wilton, mgr.): Lincoln, Neb., March 20, 21, St. Joseph, Mo., 22-24, Kansas City 25-31.

WHEN THE WORLD SLEEPS: St. Louis, Mo., March 18-24, Chicago, Ill., 25-31.

WHITE, PORTER J. (Rowland and Clifford, mgrs.): Olyphant, Pa., March 20, Susquehanna 21, Schenectady, N. Y., 22, Hudson 23, Cohoes 24.

WHY GIRLS LEAVE HOME (Vance and Sullivan, mgrs.): Buffalo, N. Y., March 19-24, Toronto, Can., 26-31.

WHY WOMEN SIN: Chicago, Ill., March 18-24.

WILLARD, E. S. (Chas. A. Moore, mgr.): St. Louis, Mo., March 19-24, Des Moines, Ia., 26-28, Omaha, Neb., 29-31.

WILLIAMS, LOTTIE (H. H. Mitchell, mgr.): Philadelphia, Pa., March 19-24, New York city 26-31.

WILSON, AL. H. (Sidney R. Ellis, mgr.): Fremont, O., March 20, Lima 21, Fort Wayne, Ind., 22, Logansport 23, South Bend 24, Freeport, Ill., 26, Dubuque, Ia., 27, Decorah 28, La Crosse, Wis., 29, Albert Lea, Minn., 30, Mason City, Ia., 31.

WILSON, FRANCIS (Chas. Frohman, mgr.): New York city March 6—indefinite.

YORKE AND ADAMS (E. E. Forrester, mgr.): Milwaukee, Wis., March 18-24, Chicago, Ill., 25-31.

YORK STATE FOLKS (Fred E. Wright, mgr.): New York city March 19-24.

STOCK COMPANIES.

ACADEMY OF MUSIC: Lowell, Mass.—indefinite.

ALBEE (Edw. F. Albee, prop.): Pawtucket, R. I., Sept. 4—indefinite.

ALCAZAR (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

BALDWIN-MELVILLE: New Orleans, La., Sept. 3—indefinite.

BEGGS STOCK: Phoenix, Ariz.—indefinite.

BELASCO (Belasco and Mayer, mgrs.): Los Angeles, Cal., Aug. 28—indefinite.

BISHOP'S PLAYERS: Oakland, Cal.—indefinite.

BISHOP'S: San Francisco, Cal.—indefinite.

BOWDOIN SQUARE THEATRE: Boston, Mass.—indefinite.

BUFFINGTON STOCK (D. R. Buffington, mgr.): New Bedford, Mass., Oct. 2—indefinite.

BURBANK: Los Angeles, Cal.—indefinite.

BUSH TEMPLE: Chicago, Ill.—indefinite.

CALUMET: South Chicago, Ill.—indefinite.

CASTLE POWERS (G. A. Powers, mgr.): Mansfield, O., Dec. 4—indefinite.

CASTLE SQUARE: Boston, Mass.—indefinite.

CENTRAL (Belasco and Mayer, mgrs.): San Francisco, Cal.—indefinite.

DARCY AND SPECKS: Philadelphia, Pa., Sept. 4—indefinite.

EMPIRE THEATRE: Boston, Mass., Sept. 4—indefinite.

FOREPAUGH: Philadelphia, Aug. 28—indefinite.

FOREPAUGH: Cincinnati, O.—indefinite.

FULTON BROTHERS: Kansas City, Mo.—indefinite.

GRAND OPERA HOUSE: New Orleans, La.—indefinite.

HOLDEN STOCK: Louisville, Ky., April 2—indefinite.

IRVING PLACE THEATRE (H. Conried, mgr.): New York city—indefinite.

LIVINGSTONE: Detroit, Mich.—indefinite.

LYCEUM: Troy, N. Y.—indefinite.

MARLOWE: Chicago, Ill., Sept. 4—indefinite.

MOORE (J. H. Moore, mgr.): Rochester, N. Y., Sept. 18—indefinite.

NEW GRAND THEATRE: Salt Lake, U.—indefinite.

NEW PEOPLE'S (Fred Conrad, mgr.): Chicago, Ill., Sept. 4—indefinite.

NOUVEAUTES: Montreal, Can.—indefinite.

PABST GERMAN: Milwaukee, Wis., Sept. 19—indefinite.

PAYTON'S LEE AVENUE (Corse Payton, mgr.): Brooklyn, N. Y., Aug. 22—indefinite.

POLI'S (Lawrence B. McGill, mgr.): New Haven, Conn., Nov. 27—indefinite.

PROCTOR'S FIFTH AVENUE: New York city—indefinite.

PROCTOR'S 125TH STREET: New York city—indefinite.

SHELBY, MIRIAM: Troy, N. Y.—indefinite.

SPOONER (Mrs. B. S. Spooner, mgr.): Brooklyn, N. Y., Aug. 21—indefinite.

YORKVILLE STOCK (W. J. Kelly, mgr.): New York city—indefinite.

WILLIAMS, MALCOLM: Worcester, Mass.—indefinite.

REPERTOIRE COMPANIES.

ALLISON STOCK (R. F. Valentine, mgr.): Mattoon, Ill., March 19-24.

ANGELL'S COMEDIANS (Ed C. Nutt, mgr.): Tahlequah, I. T., March 19-24.

BENNETT-MOULTON (Ira B. Nephal, mgr.): York, Pa., March 19-24, Allentown 26-31.

BENNETT-MOULTON (C. H. Ocobock, mgr.): Dover, N. H., March 19-24, Nashua 26-31.
BENNETT-MOULTON (Will A. Partello, mgr.): Mount Holly, N. J., March 19-24, Bristol, Pa., 26-31.
BENNETT-MOULTON (A. P. Reed, mgr.): Findlay, O., March 19-24.
BENNETT'S SHOW (Billy Bennett, mgr.): Carnduff, Can., March 19-21, Orbow 22-24.
BENTON'S COMEDIANS (Perce R. Benton, mgr.): Broken Arrow, I. T., March 19-24.
BON TON COMEDY (Pester and McGowan, mgrs.): Crestline, O., March 19-24, Uhrichsville 26-31.
BROADBRIDGE STOCK (G. E. Cochrane, mgr.): Anadarko, Okla., March 19-21, Lawton 22-24, Hobart 26-28, Weatherford 29-31.
BROWN, KIRK (J. T. Macauley, mgr.): Kingston, N. Y., March 19-24, Cohoes 26-31.
BUNTING, EMMA (Earl Burgess, mgr.): Binghamton, N. Y., March 19-24, Schenectady 26-31.
CARROLL COMEDY (Ion Carroll, mgr.): Johnsonburg, Pa., March 19-21, Mount Jewett 22-24.
CENTURY STOCK (Harrison and Sutherland's): Parsons, Kan., March 19-24, Kansas City, Mo., 26-31.
CHASE-LISTER THEATRE: Bottineau, N. D., March 19-24, Lakota 26-28, Portland 29-31.
CHICAGO STOCK (Charles H. RossKam, mgr.): Yonkers, N. Y., March 18-24, Middletown 26-31.
COLONIAL STOCK (J. M. Torr, mgr.): Glens Falls, N. Y., March 19-24, Pittsfield, Mass., 26-31.
COOK-CHURCH (H. W. Taylor, mgr.): Meadville, Pa., March 19-24, New Castle 26-31.
CORNELL STOCK (W. R. Cornell, mgr.): Monessen, Pa., March 19-24, Punxsutawney 26-31.
CRADOC-NEVILLE (Charles H. Neville, mgr.): Burlington, Ia., March 19-24, Streator, Ill., 26-31.
CRAWFORD'S COMEDIANS (Crawford and Roseleigh, mgrs.): Ardmore, I. T., March 19-21.
DE PEW-BURDETTE STOCK (Thos. E. De Pew, mgr.): Columbia, S. C., March 19-24, Wilmington, N. C., 26-31.
DE VONDE, CHESTER (Phil Levy, mgr.): Elmira, N. Y., March 19-24, Lebanon, Pa., 26-31.
DUDLEY, FRANK: Hot Springs, Ark., March 19-31.
EMERY STOCK (H. C. Orcutt, mgr.): Bay City, Mich., March 19-24, Toronto, Ont., 26-31.
ERWOOD STOCK (R. J. Erwood, mgr.): New Castle, Pa., March 19-24, Sistersville, W. Va., 26-31.
FENBERG STOCK (Eastern; George Fenberg, mgr.): Danbury, Conn., March 19-24, Yonkers, N. Y., 26-31.
FENBERG STOCK (Western; Will Deshon, mgr.): Haverhill, Mass., March 19-24, Lawrence 26-31.
FISKE, MAY (John Cosgrove, mgr.): Newburgh, N. Y., March 19-24, Paterson, N. J., 26-31.
FLEMING, MAMIE (W. N. Gracey, mgr.): Sharon, Pa., March 19-24, Youngstown, O., 26-31.
GIFFORD-HAERING: Postville, Ia., March 19-24.
GLICK STOCK (Harry Glick, mgr.): Morganfield, Ky., March 19-24, Clarksville, Tenn., 26-31.
GOOD, ADAM (F. C. Twitchell, mgr.): Middletown, Conn., March 26-31.
GUY STOCK (Chas. W. Mercer, mgr.): Charleston, W. Va., March 19-24, Wellston, O., 26-31.
HALL, DON C.: North Judson, Ind., March 19-24, Crown Point 26-31.
HANDWORTH, HARRY: Guthrie, Okla., March 19-21, Perry 22-24, Pawnee 26-31.
HANFORD, CHARLES B. (F. Lawrence Walker, mgr.): San Diego, Cal., March 20, 21, Pasadena 23, San Bernardino 20, Phoenix, Ariz., 26, Tucson 27, El Paso, Tex., 28, 29, Albuquerque, N. M., 31.
HARCOURT STOCK: Salem, Mass., March 19-24, Taunton 26-31.
HARVEY AND GAGE: Berlin, N. H., March 19-24, Biddeford, Me., 26-31.
HENDERSON STOCK (W. J. and R. R. Henderson, mgrs.): Boone, Ia., March 19-24.
HERALD SQUARE STOCK (Ritter and Fanshawe, mgrs.): Union City, Pa., March 19-24.
HICKMAN-BESSEY (T. W. Jenks, mgr.): La Crosse, Wis., March 19-24.
HILLMAN, MAUDE (W. A. Dillon, mgr.): Lawrence, Mass., March 19-24, Brockton 26-31.
HIMMELEIN'S IDEALS (John A. Himmelein, mgr.): Amsterdam, N. Y., March 19-24, Watertown 26-31.
HIMMELEIN'S IMPERIALS (John A. Himmelein, mgr.): Youngstown, O., March 19-24, Zanesville 26-31.
HOLLINGSWORTH TWINS (C. E. Burkhardt, mgr.): Monticello, Ga., March 19-24.
HOYT'S COMEDY (H. G. Allen, mgr.): Cincinnati, O., March 18-31.
HOWARD STOCK (Lorin J. Howard, mgr.): Janesville, Wis., March 19-24, Racine 25-April 1.
HUNTLEY STOCK: Lowell, Mass., March 19-24, Yonkers, N. Y., 26-31.
INTERNATIONAL STOCK (Walter C. Mack, mgr.): Monongahela, Pa., March 19-24.
INTERNATIONAL STOCK (Harris Lumberg, mgr.): Williamsport, Pa., March 19-24.
KARROLL, DOT: Paterson, N. J., March 19-24, Elizabeth 26-31.
KELLY STOCK (Jewell Kelly, mgr.): Little Rock, Ark., March 19-24, Shreveport, La., 26-31.
KENNEDY, JAMES (O. E. Wee, mgr.): North Adams, Mass., March 19-24, Burlington, Vt., 26-31.
KLARK-URBAN (J. Hardin Klark, mgr.): Torrington, Conn., March 19-24, Derby 26-31.
LESLIE, ROSABELLE (Slim Allen, mgr.): Auburn, N. Y., March 19-24, Geneva 26-31.
LEWIS, DOROTHY (A. H. Block, mgr.): Rochester, Pa., March 19-24.
LONG, FRANK E.: Lancaster, Wis., March 19-24, Stillwater, Minn., 26-31.
LYCEUM COMEDY (Al. S. Evans, mgr.): Hopkinsville, Ky., March 19-24.
McAULIFFE STOCK (Al. W. Wilson, mgr.): Portland, Me., March 19-24, Lewiston 26-31.
McDONALD STOCK (G. W. McDonald, mgr.): Bakersfield, Cal., March 19-24.
MANHATTAN STOCK (Sallinger and Branson, mgrs.): Poughkeepsie, N. Y., March 19-24.
MARKS BROTHERS (Geo. W. Marks, mgr.): Lynn, Mass., March 19-24, Fitchburg 26-31.
MARKS BROTHERS (R. W. Marks, mgr.): Ottawa, Can., March 19-24.
MITCHELL'S ALL STAR (B. Frank Mitchell, mgr.): Biddeford, Me., March 19-21, Lewiston 22-24, Portland 26-31.
MOORE-LA VERNA STOCK: New Castle, Ind., March 19-24.
MURRAY AND MACKEY (John J. Murray, mgr.): Lancaster, Pa., March 19-24, Harrisburg 26-31.
MYERS, IRENE (Will H. Myers, mgr.): Lynn, Mass., March 19-24.
MYRKLE-HARDER (Eastern; W. H. Harder, mgr.): St. John, N. B., March 19-April 7.
MYRKLE-HARDER (Eugene J. Hall, mgr.): Beaver Falls, Pa., March 19-24, Canton, O., 26-31.
MYRKLE-HARDER (Southern; Latimore and Leigh, mgrs.): Wichita, Kan., March 19-24, Emporia 26-31.
NEW ENGLAND PLAYERS (Brayham and Lapoint, mgrs.): Bristol, Vt., March 19-24.
ORPHEUM STOCK (Edward Doyle, mgr.): Oil City, Pa., March 19-24.
OSMAN STOCK (Jno. Osman, mgr.): Somerset, Ky., March 19-24, Frankfort 26-31.
PAYTON SISTERS (C. Stafford Payton, mgr.): Bluefield, W. Va., March 19-24, Knoxville, Tenn., 26-31.
PHELAN COMEDY (E. V. Phelan, mgr.): New London, Conn., March 19-24.
PHELAN STOCK (D. E. Benn, mgr.): New London, Conn., March 19-24, Norwich 26-31.
PURNELL, KATHRYN (W. D. Fitzgerald, mgr.): Chester, Pa., March 19-24, New York city 26-31.
ROE COMEDY: Newport, R. I., March 19-24, Westerly 26-31.
ROE STOCK (C. J. W. Joe, mgr.): Oneonta, N. Y., March 19-24, New Rochelle 26-31.
RUBLE THEATRE: Springfield, U., March 19-21, Fairview 22-24.
SITES STOCK (Standard Amusement Co., mgrs.): Denver, Col., March 17-20, Leadville 21, 22, Salt Lake City, U., 23, 24, Virginia City, Nev., 25-27, Sacramento, Cal., 28-31.
SPOONER DRAMATIC (F. E. Spooner, mgr.): Taylor, Tex., March 19-24, San Antonio 26-31.
TOLSON STOCK (Harry S. Hopping, mgr.): Arkadelphia, Ark., March 19-24, Little Rock 26-31.
TUCKER, ETHEL (Mack Brothers, mgrs.): Denver, Col., March 19-24.
TURNER, CLARA (Ira W. Jackson, mgr.): Pittsfield, Mass., March 19-24, Rutland, Vt., 26-31.
TUTTLE, CLAIRE (C. T. Yerrance, mgr.): Marshfield, Vt., March 19-21, Bradford 22-24.
VAN DYKE AND EATON (F. Mack, mgr.): Altoona, Pa., March 19-24, Cumberland, Md., 26-31.
WAITE COMEDY (Jas. R. Waite, mgr.): Sydney and Glace Bay, P. E. I., March 12-April 7.
WARNER COMEDY (Ben R. Warner, mgr.): Wells, Minn., March 19-21, Blue Earth City 22-24.
WILLIAMS COMEDY (T. P. De Gafferly, mgr.): Madison, Fla., March 19-24.
WOLFORD, MAMIE SHERIDAN (R. L. Paul, mgr.): Kiowa, Kan., March 22-24.
YOUNG, EDWIN: Asbury Park, N. J., March 19-26.

OPERA AND EXTRAVAGANZA.

A MADCAP PRINCESS (Edwin O. Child, mgr.): Lansing, Mich., March 20, Bay City 21, Saginaw 22, Grand Rapids 23, Muskegon 24, Jackson 26, Kalamazoo 27, Benton Harbor 28, South Bend, Ind., 29, Goshen 30, Elkhart 31.
BABES IN TOYLAND (Myron B. Rice, mgr.): Duluth, Minn., March 20, 21, Winnipeg, Man., 22-24, Grand Forks, N. D., 26, Fargo 27, Helena, Mont., 28, Butte 30, 31.
BEGGAR PRINCE OPERA (Henry Lee Valle, mgr.): Troy, Ala., March 20, Union Springs 21, Montgomery 22, Selma 23, Demopolis 24, Columbus, Miss., 26, West Point 27, Aberdeen 28, Corinth 30.
BERNARD, SAM (Charles Frohman, mgr.): Boston, Mass., March 19-31.
BLACK PATTI'S TROUBADOURS (Voelckel and Nolan, mgrs.): Sandusky, O., March 20, Tiffen 21, Toledo 22-24, Grand Rapids, Mich., 25-28, Kalamazoo 29, Battle Creek 30, Jackson 31.
BLAUVELT, LILLIAN: Baltimore, Md., March 19-24, Newark, N. J., 26-31.
BOSTONIANS, JUVENILE (Wm. B. Sheridan, mgr.): Olds, Can., March 20, Innisfail 21, Red Deer 22, 23, Lacomb 24, Edmonton 26-31.
BUSTER BROWN: Escanaba, Mich., March 20, Freeport, Ill., 27.
CAHILL, MARIE (D. Y. Arthur, mgr.): New Orleans, La., March 19-24, Montgomery, Ala., 26, Birmingham 27, Atlanta, Ga., 28, 29, Chattanooga, Tenn., 30, Nashville 31.
CARLE, RICHARD (Charles Marks, mgr.): Chattanooga, Tenn., March 21.
COHAN, GEORGE M. (Sam H. Harris, mgr.): New York city Feb. 12—indefinite.
COMING THROUGH THE RYE (Geo. Lederer, mgr.): Chicago, Ill., Feb. 12—indefinite.
DANIELS, FRANK (C. B. Dillingham, mgr.): Brooklyn, N. Y., March 19-24.
EIGHT BELLS (John Byrne, mgr.): Kansas City, Mo., March 18-24.
EDWARDES, PAULA (Shubert Brothers, mgrs.): Baltimore, Md., March 19-24.
EIGHT BELLS (Byrne Brothers, mgrs.): Kansas City, Mo., March 18-24.
ENGLISH GRAND OPERA (Henry W. Savage, mgr.): Marshalltown, Ia., March 20, Cedar Rapids 21, Des Moines 22, Omaha, Neb., 23, 24, Lincoln 26, St. Joseph, Mo., 27, 28, Kansas City 29-31.
FANTANA (Sam S. and Lee Shubert, mgrs.): Buffalo, N. Y., March 19-24.
FANTASMA (Hanlon Brothers, mgrs.): St. Paul, Minn., March 19-24.
FIELDS, LEW: Detroit, Mich., 19-21.
FORTY-FIVE MINUTES FROM BROADWAY (Klaw and Erlanger, mgrs.): Philadelphia, Pa., March 19-31.
FRENCH OPERA: New Orleans, La.—indefinite.
GAY NEW YORK (Walter Moore, mgr.): Columbus, O., March 20, Washington C. H. 22, Hamilton 23, Springfield 24, Dayton 27, Indianapolis, Ind., 30.
HAPPYLAND (Shubert Brothers, mgrs.): New York city March 12-April 7.
HERALD SQUARE OPERA: Bishopville, S. C., March 20, Darlington 21, Florence 22, Georgetown 23, 24, Wadesboro, N. C., 27, Monroe 28, Chester, S. C., 29, Camden 30, 31.
HIS MAJESTY: New York city March 19-24.
HUMPTY DUMPTY (Klaw and Erlanger, mgrs.): New York city March 12—indefinite.
IN NEW YORK TOWN (Loney Haskell, mgr.): Boston, Mass., March 19-24, New York city 26-31.
IRMA OPERA (Wm. Heywood, mgr.): Monticello, Ia., March 20, Manchester 21, Tipton 22, De Witt 23, Morrison, Ill., 26.
KING FOR A DAY (Klaw and Erlanger, mgrs.): Springfield, Mass., March 26-28.
LAND OF NOD (A. G. Delamater, mgr.): Columbus, O., March 26.
LITTLE JOHNNY JONES (Western; Sam H. Harris, mgr.): San Francisco, Cal., March 12-25, Oakland 26, 27, San Jose 28, Sacramento 29, Stockton 30, Fresno 31.
LITTLE JOHNNY JONES (Eastern; Sam H. Harris, mgr.): Lawrence, Mass., March 20, Brockton 21, Fall River 22, New Bedford 23, Woonsocket, R. I., 24, Norwich, Conn., 26, New London 27, Middletown 28, Meriden 29, Pittsfield, Mass., 30, Troy, N. Y., 31.
McFADDEN'S FLATS (Thomas R. Henry, mgr.): Baltimore, Md., March 19-24, Wilmington, Del., 26-28, Trenton, N. J., 29-31.
MANTELLI, MADAME, ENGLISH OPERA (F. De Angelis, mgr.): Augusta, Ga., March 20, Atlanta 21, 22, Birmingham, Ala., 23, 24, Memphis, Tenn., 26, 27, Nashville 28, Louisville, Ky., 29-31.
ME, HIM AND I (Edwin J. Cohn, mgr.): Nashville, Tenn., March 18-23, Louisville, Ky., 26-31.
METROPOLITAN GRAND OPERA (Heinrich Conried, mgr.): Washington, D. C., March 22-24.
MEXICANA: New York city Jan. 29—indefinite.
MISS BOB WHITE: Nevada, Mo., March 20, Clinton 21, Sedalia 22, Boonville 23, Jefferson City 24, Moberly 26, Macon 27, Kirksville 28, Keokuk, Ia., 29, Hannibal, Mo., 30, Quincy, Ill., 31.
MORTONS, THE FOUR (Percy G. Williams, mgr.): Toronto, Can., March 18-24, Montreal 26-31.
NEIGHBORLY NEIGHBORS (Frank W. Nason, mgr.): Clearfield, Pa., March 20, Irvona 21, Hastings 22, Tyrone 23, Phillipsburg 24, Bellefonte 26, Milton 27, Freeland 30, Haselton 31.
NEW YORK OPERA (Frank V. French, mgr.): Sydney, Can., March 19-24, Halifax 26-April 7.
PAUL JONES OPERA (John H. Garrison, mgr.): Pittsburgh, Pa., March 19-24, Washington 26, Connellsville 27, Cumberland, Md., 28, Hagerstown 29, Annapolis 30, Wilmington, Del., 31.
PEGGY FROM PARIS (Madison Corey, mgr.): Washington, D. C., March 19-24, Richmond, Va., 26, Newport News 28, Norfolk 29, Lynchburg 30, Roanoke 31.
PROFESSOR NAPOLEON (R. Wade Davis, mgr.): Memphis, Tenn., March 30, 31.
ROBIN HOOD (Abora Co., mgrs.): Dayton, O., March 20, Columbus 21, Chillicothe 22, Portsmouth 23, Huntington, W. Va., 24, Charlestown 26, Clarksburg 27, Fairmont 28, Morgantown 29, Uniontown, Pa., 30, Connellsville 31.
RUNNING FOR OFFICE (Sam H. Harris, mgr.): Birmingham, Ala., March 19-24, Memphis, Tenn., 26-31.
SAN TOY (John C. Fisher, mgr.): Milwaukee, Wis., March 18-24.
SCHEFF, FRITZI (C. B. Dillingham, mgr.): New York city Dec. 25—indefinite.
SMART SET (Harry Hill, mgr.): New York city March 19-24, Baltimore, Md., 26-31.
THE BEAUTY DOCTOR (Thomas W. Prior, mgr.): Connellsville, Pa., March 20, Greensburg 21, Altoona 22, 23, Johnstown 24.
THE BELLE OF AVENUE A (A. H. Woods, mgr.): Cincinnati, O., March 18-24, St. Louis, Mo., 25-31.
THE BLACK CROOK (Miller and Plohn, mgrs.): New Britain, Conn., March 20, Waterbury 21, Meriden 22, Norwich 23, New Bedford, Mass., 24, Fall River 25, Newport, R. I., 27, Worcester, Mass., 28, Haverhill 29, Gloucester 30, Salem 31.
THE RARL AND THE GIRL (Shubert Brothers, mgrs.): Newark, N. J., March 19-24.
THE ERRAND BOY (P. H. Sullivan Amusement Co.): Montgomery, Ala., March 20, Rome 21, Chattanooga, Tenn., 22, Knoxville 23, Cincinnati, O., 25-31.
THE FORTUNE TELLER (Milton and Sargent Aborn, mgrs.): Coshocton, O., March 20, Zanesville 21, Newark 22, Lancaster 23, Nelsonville 24, Marietta 26, Cambridge 27, Bellaire 28, Steubenville 29, East Liverpool 30, Beaver Falls, Pa., 31.
THE GINGERBREAD MAN (Converse-Peters Co., mgrs.): Omaha, Neb., March 18-21, Kansas City, Mo., 22-24.
THE HAM TREE (Klaw and Erlanger, mgrs.): Baltimore, Md., March 19-24.
THE LITTLE DUCHESS (Milton and Sargent Aborn, mgrs.): Fairmont, W. Va., March 20, Morgantown 21, Uniontown, Pa., 22, Connellsville 23, Latrobe 24, Johnstown 26, Altoona 27, Clearfield 28, Du Bois 29, Williamsport 30, Lewisburg 31.
THE MAID AND THE MUMMY (W. E. Boyer, mgr.): Ardmore, Tex., March 20, Oklahoma City, Okla., 21, Shawnee 22, Muskogee, I. T., 23, Tulsa 24, Webb City, Mo., 25, Fayetteville 26, Fort Smith 27, Memphis, Tenn., 28, Nashville 29, Decatur, Ala., 30.
THE OFFICE BOY (F. G. Nixon-Nirdlinger, mgr.): Chicago, Ill., March 18-24.
THE PEARL AND THE PUMPKIN (Klaw and Erlanger, mgrs.): Boston, Mass., March 5-24.
THE PRINCE OF PILSEN (Henry W. Savage, mgr.): New York city March 19-24, Brooklyn, N. Y., 26-31.
THE RUNAWAYS (F. Ray Comstock, mgr.): Montreal, Can., March 19-24.
THE SOCIAL WHIRL (Shubert Brothers, mgrs.): New Haven, Conn., March 20, Boston, Mass., 26-31.
THE SULTAN OF SULU (Madison Corey, mgr.): Philadelphia, Pa., March 12-24.
THE TENDERFOOT (Wm. P. Cullen, mgr.): Paterson, N. J., March 19, New Rochelle, N. Y., 20, Bridgeport, Conn., 21, New Haven 22, Hartford 23, Meriden 24, Pittsfield, Mass., 26, North Adams 27, Springfield 28, Northampton 29, Worcester 30, New Bedford 31.
THE UMPIRE: Chicago, Ill.—indefinite.
THE VANDERBILT CUP (Liebler and Co., mgrs.): New York city Jan. 15—indefinite.
THE WIZARD OF OZ (William M. Gray, mgr.): Louisville, Ky., March 19-21, Indianapolis, Ind., 22-24, Cincinnati, O., 26-31.
TIVOLI OPERA: San Francisco, Cal.—indefinite.
TOM, DICK AND HARRY (A. H. Woods, mgr.): Indianapolis, Ind., March 19-21, Columbus, O., 22-24, Toledo 26-28, Grand Rapids 29-31.
WEBER'S, JOSEPH: New York city Jan. 1—indefinite.
WILLIAMS AND WALKER: Atlantic City, N. J., March 19-21.
WILLS COMEDY (John B. Wills, mgr.): Fort Worth, Tex., March 19-21, Dallas 22-24.
WILLS, NAT (Broadhurst and Currie, mgrs.). Minneapolis, Minn., March 18-24.
WONDERLAND (Jas. L. Buford, mgr.): Newark, N. J., March 19-24.
WOODLAND (Henry W. Savage, mgr.): La Crosse, Wis., March 20, Madison 21, Rockford, Ill., 22, South Bend, Ind., 23, Toledo, O., 24, Cleveland 26-31.

MINSTRELS.

DE RUE BROTHERS (Wm. De Rue, mgr.): Claremont, N. H., March 21, Newport 22, Concord 26, Suncook 27, Manchester 28, Dover 29, Rochester 31.
DOCKSTADER'S, LEW (Charles D. Wilson, mgr.): Savannah, Ga., March 20, Macon 21, Columbus 22, Montgomery, Ala., 23, Mobile 24, New Orleans, La., 25-31.
DUMONT'S: Philadelphia, Pa., Aug. 29—indefinite.
FIELD'S (Doc Quigley, mgr.): Kansas City, Mo., March 18-24, Topeka, Kan., 25, Wichita 26, Hutchinson 27, Pueblo, Col., 28, Victor 29, Cripple Creek 30, Colorado Springs 31.
DONNELLY AND HATFIELD'S MINSTRELS (Al. G. Field, mgr.): Mannington, W. Va., March 20, Bellaire, O., 21, Canonsburg, W. Va., 22, Waynesburg, Pa., 23, Washington 24, Monongahela 26, Uniontown 27, Charleroi 28, Brownsville 29, Monessen 30, McKeesport 31.
HARKNESS AND FOX'S (Roy E. Fox, mgr.): Sikeston, Mo., March 19-21, East Prairie 22-24, Rector, Ark., 26-28, Piggott 29-31.
KERBANDS, BILLY (Geo. L. Barton, mgr.): Johnstown, Pa., March 20, Braddock 21, McKeesport 22, 23, McDonald 24, Wheeling, W. Va., 26-28, Newcomerstown, O., 29, Coshocton 30, Cambridge 31.
MAHARA'S: Wilson, Kan., March 20, Russell 21, Ellsworth 22, Hoisington 23, La Crosse 24, McCracken 26, Lyons 27, McPherson 28, Hope 29, Solomon 30, Delphos 31.
PRIMROSE, GEORGE H.: San Francisco, Cal., March 18-24.
RICHARD'S AND PRINGLE'S MINSTRELS: Clarendon, Tex., March 20, Amarillo 21, Higgins 23, Woodward, Okla., 24, Alva 26, Kiowa, Kan., 27, Medicine Lodge 28, Harper 29, Kingman 30, Conway Spa 31.
VOGEL'S, JOHN W.: West Chester, Pa., March 20, Coatesville, Md., 21, Columbia 22, Hagerstown 23, Cumberland 24.
WEST'S, WILLIAM H. (Sanford B. Ricaby's): Canyon City, Col., March 20.

VARIETY.

ALCAZAR BEAUTIES (Chas. Taylor, mgr.): Louisville, Ky., March 19-24, Cincinnati, O., 26-31.
AMERICANS (E. D. Miner, mgr.): St. Louis, Mo., March 18-24.
AVENUE GIRLS (Geo. Hale, mgr.): San Francisco, Cal., March 19-24.
BALTIMORE BEAUTIES (T. W. Dinkins, mgr.): Salt Lake City, U., March 18-24, Denver, Col., 25-31.
BLACK CROOK, JR. (Harry Hastings, mgr.): Springfield, Mass., March 19-21, Holyoke 22-24.
BLUE RIBBON GIRLS (Jack Singer, mgr.): Brooklyn, N. Y., March 19-31.
BOHEMIANS (Barney Gerard, mgr.): Kansas City, Mo., March 18-24, St. Louis 25-31.
BON TONS (Rush and Weber, mgrs.): Philadelphia, Pa., March 19-24.
BOWERY BURLESQUERS (Joe Hurtig, mgr.): Providence, R. I., March 19-24, Boston, Mass., 26-31.
BRIGADIERS (Chas. Cromwell, mgr.): Buffalo, N. Y., March 19-24.
BROADWAY GAIETY GIRLS (James W. Curtin, mgr.): Washington, D. C., March 19-24.
BRYANT'S EXTRAVAGANZA (John S. Rayner, mgr.): New York city March 19-24, Philadelphia, Pa., 26-31.
CALIFORNIA GIRLS (G. H. Turner, mgr.): Chicago, Ill., March 18-24.
CASINO GIRLS (M. M. Theis, mgr.): Kansas City, Mo., March 19-24.
CITY SPORTS (Phil Sheridan, mgr.): Boston, Mass., March 19-24, New York city 26-31.
COLONIAL BELLES (Charles Falk, mgr.): Milwaukee, Wis., March 18-24.
CRACKER JACKS (Harry Level, mgr.): St. Louis, Mo., March 19-24, Chicago, Ill., 26-31.
DAINTY DUCHESS (Weber and Rush, mgrs.): Reading, Pa., March 19-24, Scranton 26-31.
DAINTY PAREE (Campbell and Barnes, mgrs.): Grand Rapids, Mich., 19-24.
DEVERE, SAM (Gus Llening, mgr.): Brooklyn, N. Y., March 19-31.
DREAMLAND BEAUTIES (Frank Calder, mgr.): Cincinnati, O., March 18-24.
FOSTER, FAY (Joseph Oppenheimer, mgr.): Detroit, Mich., March 19-25.
GOLDEN CROOK (Jacobs and Jermon, mgrs.): Scranton, Pa., March 19-24, Newark, N. J., 26-31.
HIGH ROLLERS (A. H. Woodhull, mgr.): Boston, Mass., March 26-31.
HIGH SCHOOL GIRLS (Alfred Mayo, mgr.): Denver, Col., March 18-24, St. Joseph, Mo., 25-31.
HILL, ROSE: Boston, Mass., March 19-24, New York city 26-31.
HOWARD, MAY (Geo. F. Learned, mgr.): New York city 19-24.
IDEALS (Sim Williams, mgr.): Boston, Mass., March 19-24.
INNOCENT MAIDS (E. W. Chipman, mgr.): Pittsburgh, Pa., March 19-24, Washington, D. C., 26-31.
IRWIN'S SHOW (Fred Irwin, mgr.): New York city March 19-24, Brooklyn, N. Y., 26-31.
JERSEY LILLIES (Geo. F. Hopper, mgr.): Cincinnati, O., March 19-24, Nashville, Tenn., 26-31.
JOLLY GRASS WIDOWS (Gus W. Hogan, mgr.): Jersey City, N. J., March 19-24.
JOLLY GIRLS (T. E. McCreary, mgr.): Pittsburgh, Pa., March 19-24.
KNICKERBOCKERS (Louis Robie, mgr.): Detroit, Mich., March 19-24, Toledo, O., 26-31.
LONDON BELLES: Pittsburgh, Pa., March 26-31.
MAJESTICS (Fred Irwin, mgr.): Springfield, Mass., March 19-24.
MASCOTS (J. J. Monahan, mgr.): St. Paul, Minn., March 19-24.
MASQUERADERS (Sam J. Scribner, mgr.): St. Louis, Mo., March 26-31.
MERRY BURLESQUERS (Wm. Ballauf, mgr.): Philadelphia, Pa., March 19-24.
MERRYMAKERS (R. E. Patton, mgr.): Montreal, Can., March 19-24.
MERRY MAIDENS (J. Lowry, mgr.): Duluth, Minn., March 19-24.
MISS NEW YORK, JR. (Harry Pierce, mgr.): Seattle, Wash., March 19-24.
MOONLIGHT MAIDS (David Kraus, mgr.): Rochester, N. Y., March 19-24, Albany 26-31.
MORNING GLORIES (Sam A. Scribner, mgr.): Troy, N. Y., March 19-24, Springfield, Mass., 26-31.
NEW CENTURY GIRLS (Chas. W. Daniels, mgr.): Minneapolis, Minn., March 18-24.
NEW YORK STARS (M. M. Theis, mgr.): Newark, N. J., March 19-24, New York city 26-31.
ORIENTALS (W. B. Watson, mgr.): Indianapolis, Ind., March 19-24.
PARISIAN BELLES (John Grieves, mgr.): New York city March 12-24.
PARISIAN WIDOWS (Weber and Rush, mgrs.): Pittsburgh, Pa., March 19-24, Cincinnati, O., 26-31.
REEVES, AL: Buffalo, N. Y., March 19-24, Rochester 26-31.
REILLY AND WOODS: Portland, Ore., March 18-24.
RENTZ-SANTLEY (Abe Leavitt, mgr.): Brooklyn, N. Y., March 12-24, Providence, R. I., 26-31.
RICE AND BARTON'S: New Orleans, La., March 19-24.
RUNAWAY GIRLS (Peter S. Clark, mgr.): Philadelphia, Pa., March 19-24, Reading 26-31.
SYDELL, ROSE, AND LONDON BELLES (W. S. Campbell, mgr.): Baltimore, Md., March 19-24.
STAR SHOW GIRLS (Wm. Fennessey, mgr.): Philadelphia, Pa., March 19-24.
TRANSATLANTIC BURLESQUERS (E. M. Rosenthal, mgr.): Albany, N. Y., March 19-24, Troy 26-31.
TIGER LILIES (Issy Grodz, mgr.): Holyoke, Mass., 19-21, Springfield 22-24.
TROCADEROS (Charles H. Waldron, mgr.): Nashville, Tenn., 19-24, New Orleans, La., 26-31.
THOROUGHBREDS (L. J. Oberwarth, mgr.): Baltimore, Md., March 19-24.
UTOPIANS (W. V. Jennings, mgr.): Brooklyn, N. Y., March 19-31.
VANITY FAIR (Robert Manchester, mgr.): New York city March 19-24, Philadelphia, Pa., 26-31.
WASHINGTON SOCIETY BELLES (Kernan and Watson, mgrs.): Paterson, N. J., March 19-24.
WATSON'S BURLESQUERS: Indianapolis, Ind., March 19-24, Louisville, Ky., 25-31.
WINE, WOMAN AND SONG (M. M. Theis, mgr.): Toledo, O., March 19-24, Cleveland 26-31.
WORLD BEATERS (J. Herbert Mack, mgr.): Cleveland, O., March 19-24, Buffalo, N. Y., 26-31.
YANKEE DOODLE GIRLS (Louis Harris, mgr.): Kansas City, Mo., March 26-31.

MISCELLANEOUS

ALL SIDES OF LIFE (Leslie G. Slocum, prop.): Hutchinson, Kan., March 20, McPherson 22, Newton 23.
A SOCIETY CIRCUS (Thompson and Dundy, mgrs.): New York city Dec. 13—indefinite.
A YANKEE CIRCUS ON MARS (Thompson and Dundy, mgrs.): Chicago, Ill., Feb. 24—indefinite.
BARNUM AND BAILEY'S CIRCUS: New York city March 22—indefinite.
BUFFALO BILL'S WILD WEST: Rome, Italy, March 22-28, Terni 29, Perugia 30, Arezzo 31, Florence April 1.
CREATORE (Howard Pew, mgr.): London, Eng., March 5-April 22.
CROCKER'S EDUCATED HORSES (Jno. C. Patrick, mgr.): Elkhart, Ind., March 19-21, Valparaiso 22-24, Michigan City 26-28, Joliet, Ill., 29-31.
KILTIE'S BAND (W. B. Holiday, mgr.): New York city March 12-April 7.
GADSKI, MADAME (D. A. Montagnon, mgr.): Bellingham, Wash., March 20, Walla Walla 22, Pullman 24, Spokane 25, Helena, Mont., 26, Butte 27, Chicago, Ill., 29-31.
HERALD SQUARE MOVING PICTURES (Eastern): Worcester, Mass.—indefinite.
JOHNSTONE (Hypnotist; H. McIntyre, mgr.): Newcastle, O., March 19-24, Tipton 26-31.
KELLAR: Jersey City, N. J., March 19-24.
PRESCELLE AND MAGOON (Hypnotists; F. Willard Magoon, mgr.): Burlington, Vt., March 19-24.
PERKINS, ELI (Harrison Downes, mgr.): Laurens, S. C., March 20, Citronelle, Ala., 24, Meridian, Miss., 26.
SEVENGALIA (Walter Mack, mgr.): Monongahela, Pa., March 19-24, Rochester 26-31.
SOUSA AND HIS BAND: Rochester, Minn., March 20, Winona 21, Faribault 22, Albert Lea 23, Mason City, Ia., 24, Des Moines 25, Cedar Rapids 26, Clinton 27, Battle Creek, Mich., 28, Saginaw 29, Ann Arbor 30, Toronto, Can., 31.
SVINGALI (Telepathist): Elwood, Ind., March 19-24, Alexandria 26-31.

OPEN TIME.

ILLINOIS.—Chicago Heights—Bonath Opera House, April 1.
INDIANA.—Madison—Grand Opera House, week March 26.
Terre Haute—Collseum Theatre, March 26-31.
IOWA.—Webster City—New Wilson, March.
KANSAS.—Pittsburg—La Belle Theatre, April 15, 22, May 6, 13.
MICHIGAN.—Jonesville—Theatre, March 26-30, April 2-6, 9-13, 16-20, 23-27, May 14-18, 21-25, 28-31, June 4-8, 11-15, 18-22, 25-29.
MISSOURI.—Sedalia—Sedalia Theatre, April 15, 22, 29, May 6.
NEBRASKA.—Beatrice—Paddock Opera House, April.
NEW YORK.—Plattsburg—Theatre, in March, April and May.
OHIO.—Bellefontaine—Grand Opera House, April 1-10, 12-30.
Akron—Unique Theatre, April 9-28.
Mineral City—Davis Opera House, in March, April and May.
Pleasant City—Opera House, in April and May.
Youngstown—Opera House, April 2, 3, 9-14, 16-21, 30-May 5.
PENNSYLVANIA.—New Kensington—Opera House, April 2, 7, 11-19, 21-30.
Barnesboro—Opera House, in March.
Lansford—Opera House, April.
Latrobe—Showalter's Theatre, March 31, April 1, 2, 4, 5, 7-30.
Renovo—Kane's Theatre, March 26-31, April 2-7, 9, 10, 12-14, 17, 18, 20-30, May 1-31.
WISCONSIN.—Antigo—Opera House, in March.

LETTER LIST.

WOMEN.

Anderson, Virginia, Myrtle Arlington, Pearl E. Abbott, Gypsey Alcott, Rosalina Allen, Miss E. M. Appleyard, Elwyn V. Arnold, Viola Adams.

Belmar, Portia, Consuelo Bailey, Anna Bennett, Mrs. G. E. Bell, Agnes Bruce, Lillian Baker, Daisy Barrett, Berenice Buck, Edith Blair, Blanche Burnham, Ethel Bradwell, Edith C. Brown, Mrs. Arthur Bieny, Patricia Barrington, Lucile Bremat, Ivy Bowman, Mrs. C. F. Byrn, Olive Briscoe.

Clare, Adele P., Daisy Clarke, Miss Corinne, Gladys Coleman, Gertrude Claire, Violet Cecil, Mary Cleveland, Mrs. Maurice Costello, Kate Condon, Florence Courtney, Tessie Cody, Maysie Cavenaugh, Jean Coke, Mable Carret, Evelin Carew, Madge Catlonl, Wilma Carlton, Camille Clifford.

Drew, Margaret, Belle Darling, Countess L. Marie de Nevre, Helen DeMond, Carolyn DeVere, May Niblo Drew, Lucille Dwyer, Eleanor Dodson, Kate de Becker, Alice Dunn.

Esmond, Elsie, Gladys Earicott, Minnie Emmett, Clara Eckstram.

Fuller, Minnie, Edith French, Mrs. Geo. Florida, Nina Farrington, Virginia Folts, Anna Eva Fay, Mary Fairchild.

Gosman

THE NEW YORK DRAMATIC MIRROR

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HARRISON GREY FISKE,
EDITOR.

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AN UNDISCRIMINATING ATTACK.

THE MIRROR some time ago criticised an article in a publication called *Men and Women* that assailed the stage as a wholly rotten institution. The *Men and Women* article was written by a person who simply signed as "One Who Knows," and the same person has followed the original article with others as indiscriminately and offensively abusive of the stage and its people as was the first.

To epitomize the allegations of this person, it has been claimed in these articles that the management of the theatre in this country, taken as a whole, is in the hands of vile and brutal men who make of innocence a prey and in business are dishonest; that the rank and file of the profession of the theatre are demoralized, degenerate and immoral, and that the public has cast before it little or nothing but plays of the worst character, that are debauching the young and shaming the adult population that patronizes the theatre.

This, the sum without the substance of the tirades of "One Who Knows," will not appeal to any one who really knows the theatre as worthy of attention, and it may be said that a large percentage of the millions in this country who patronize the theatre habitually or occasionally would resent these allegations if they should in detail come to their view. Yet there are many persons—how many of them read *Men and Women* is not known—who know of the theatre only through assaults made upon it by bigots and persons who care more for a momentary sensation they may create in an isolated environment than they do for truth. THE MIRROR does not claim any number of such persons among its clientele, but it wishes simply on principle to brand these statements published by *Men and Women* as a disgrace to journalism of any sort.

Among theatre managers and the rank and file of the profession of the stage there are persons not of the best character, just as there are persons of bad character in every other walk of life, not excepting fields in which human perfection is theoretically assumed to be fully realized. The theatre, in short, can show men and women of as great worth from every viewpoint of humanity and morals, and probably in as notable a percentage, as almost any other field of human endeavor can disclose. To slander and abuse them all because the few are open to criticism is to depart from all rules of fair play and to absolutely ignore logic. It is as futile and as foolish as it would be to denounce the institutions of religion because of the wickedness of some ministers of religion, or to characterize all business as a swindle because of the dishonesty of the occasional merchant, or to call into question the *bona fides* of any calling or profession because some practitioner falls into disgrace.

There undoubtedly are bad plays among the many before the public, yet there are a greater number of plays of noble conception that uplift and inspire those who witness them, while there are many plays which unerringly teach lessons that are profitable, as well as ethically necessary. The drama, like literature itself, has its good examples and its bad, and while there are managers, just as there are publishers, who cater to depraved tastes, there are others who have ambitions to adhere to art and to put forward the best that can be found, realizing their responsibilities to the public and finding gratification in the pursuit of dignified purpose and appreciation of honest effort.

It is understood that *Men and Women* is a magazine published incidentally in the interests of the Catholic Church or religion. Let its editors, who have indorsed the articles of "One Who Knows," make inquiry of the priests of that one Church throughout the country and learn how many actors and actresses are devout and zealous communicants of that faith. This single inquiry, without going into other religious beliefs, will brand the general contention of "One Who Knows" as shamefully and maliciously untrue.

A DESIRE FOR BETTER THINGS.

IT is safe to say that never before have there been so many dignified and elaborate projects for the theatre outside of its commercial conduct in this country; and this fact means more than at first glance may be apparent.

First, it is highly significant of the profound influence the stage in its better estate wields among the intelligent, and the deep concern with which it is regarded when by any means it is made to serve illegitimate purposes.

Thus, secondly, these movements show that the better public is taking note of the demoralizing effects on the theatre that are following its commercialization. Although these results would sooner or later be as evident to the mass as they now are to those who think, and who are jealous of the future of a great human institution, they are not yet fully realized by the multitude, whose tastes may not be high, although their instincts in time awaken to the meretricious.

Surely no such enterprise as that which has been undertaken by a number of millionaires in New York, looking to the establishing of a great theatre which shall compare favorably with any that subvention has made possible in Europe, would have germinated if the theatre of this country had been considered normal and in pursuit of a line of natural development.

Nor would two enterprises in Chicago, on differing artistic lines, but common in their dignified purpose, have been projected, as they have been projected, by men and women of that city who represent its better life and purposes, if the regular theatre had been found to satisfy their dramatic desires and to promise manifestations in line with its generations of consistent history.

In Chicago the Woman's Club, an organization of wealth and influence, stands sponsor for an institution to be called the Players' Theatre, to be made permanent in that city and be supported mainly by subscriptions. A tripartite agreement has been made between a committee of this club, an associate committee of men and a prominent citizen who takes an exceptional interest in the matter; an organization will be effected as soon as possible, the theatre will occupy a rented building until it can command one of its own, and it will be devoted "to the educational influence of dramatic art, the promotion and welfare of players, and the maintenance of high standards in the profession." A permanent company will produce plays to be given weekly each season for forty weeks, the season to open in the Autumn. To maintain the theatre each season in advance a block of seats will be sold by subscription to the public at $150 for the main floor and $100 for the balconies, these season tickets entitling each subscriber to the use of four seats a week for the entire season, which will be approximately at the rate of 90 cents each for the main floor and 60 cents for the balcony. Another project developing in Chicago on lines not wholly dissimilar is in the hands of a group of men voluntarily associated for the betterment of theatre conditions.

These various projects must inspire thought in the persons who some time ago imagined that they held all the theatrical possibilities of this country under thumb. With other developments against monopoly and commercialism they are at least suggestive.

And for the profession of the theatre they at least are promising.

QUESTIONS ANSWERED.

(No replies by mail. No attention paid to anonymous, impertinent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of THE MIRROR will be forwarded if possible.)

S. C. A., Boston: Fighting Fate is still on the road, at present playing in the West.

O. N. O., San Francisco: Mr. and Mrs. Imhaus are no longer on the road. Mr. Imhaus is located in New York.

V. F., New York city: Ned Howard Fowler, leading man of the Empire Theatre Stock company at Columbus, O., shot and killed himself in that city, while mentally deranged, on Jan. 22. Mr. Fowler was in a state bordering on nervous collapse, due to overwork, and his wife, Laura Nelson Hall, had called in a physician to examine him. Immediately after the physician left Mr. Fowler shot himself, and an hour later he died. Mr. Fowler was twenty-nine years of age and was a native of Westfield, Mass. He studied the art of acting at a school in Boston, and in 1897 became a member of the Castle Square Stock company. His rise in the profession was rapid, and three years after his debut he became the leading man of a traveling organization. Later he was leading man of a number of the Proctor Stock companies, and he became very popular, especially with the New York audiences. He was married only a few months ago to Miss Hall, who was also a member of the Empire Theatre Stock company. Mr. Fowler made his last appearance on the evening before his death in 'ruddin'head Wilson.

LETTERS TO THE EDITOR.

Comment and Reminiscence.

WELLESLEY HILLS, MASS., March 15.

To the Editor of The Dramatic Mirror:

SIR.—I have two remembrances of the great Forrest which I have never seen in print. John McCullough told me that he made a voyage to California with Forrest. Forrest never made a sea voyage without getting deathly seasick. One Saturday there was a heavy storm and Forrest was more than usually ill. Lying in his stateroom while the vessel pitched and tossed in the heavy seas, he poured forth a volume of profanity that rivaled the wind in its intensity, if not in its force. He offered fabulous sums to the captain if he would run the ship on a rock or adopt any method to keep her still for a few hours.

During the night the wind blew itself out, and the passengers awoke to a Sunday morning of rare and tranquil beauty. Forrest came on deck in a chastened and grateful state of mind. "John," he said to McCullough, "I understand they are to have divine service on board. We will attend."

McCullough said that the service was conducted by the bluest possible Scotch Presbyterian preacher. And he preached four hours. Forrest, who was a Universalist, was furious with the preacher, furious with the length and strenuousness of the sermon. That night another storm came on, and Monday morning found the great actor in bed, exhausting his ample stock of profane expletives. So McCullough sought out the preacher and told him that Mr. Forrest was so much charmed with his sermon that it would only be right for him to call on the actor and personally receive his thanks. This the preacher proceeded to do.

"I am sorry to find you sick, Mr. Forrest," mildly remarked the shocked clergyman when a rift in the stream of profanity permitted him to speak.

"Sorry?" growled Forrest. "Sorry? Why, it's all your fault."

"My fault, Mr. Forrest? Why, what do you mean?"

"I mean," bellowed the actor, "that your sermon brought on this storm. Do you think the Lord will stand everything?"

J. B. McCullagh, the gifted editor of the St. Louis "Glove-Democrat," told me he once said to the great actor: "Mr. Forrest, when do you play King Lear?" "I don't play Lear at all, young man," responded Forrest. "I play Othello. I play Hamlet. I play Metanoea. But I am Lear."

His Lear was surely a marvelous achievement. And yet I never felt that he had penetrated to the depths or ascended to the heights of that splendid Shakespearean creation. The poet Swinburne says that if Shakespeare had only written Lear he would have shown himself to be the greatest man the world ever saw. Forrest's Lear satisfied the eye and ear. He gave to the stage those purely physical characteristics by which the character was measured in the public judgment. But he never appreciated and apparently never comprehended the subtle significance of the court fool in the great dramatic picture.

No, I do not agree with your correspondent that Edwin Forrest was the greatest American actor. In my poor judgment, E. L. Davenport was the greatest actor this country has produced. He not only possessed rare personal beauty and grace, but he had a physical and intellectual flexibility and adaptability which Forrest lacked. I know I am uttering an unpardonable heresy when I say that his Hamlet was distinctly superior to Booth's. Booth's Hamlet was a grand and solemn monotone of sombreness. But about Davenport's Hamlet played the fitful gleam of wit and humor which form an essential part of the bard's great creation. Pardon my prolixity. Very truly yours, JOHN SMITH.

Another Tribute.

NEW YORK, March 16.

To the Editor of The Dramatic Mirror:

SIR.—When Edwin Forrest, in 1872, passed out of chaos into light the New York "Herald" published an editorial which delighted the hearts of his personal friends and also the great heart of the American people, who admired his genius. The "Herald" at that time regretted that no Hamlett or Coleridge had risen to enshrine in classic English the great actor so that posterity might know him better.

THE NEW YORK DRAMATIC MIRROR, in celebrating the centenary of Edwin Forrest's birth—both in its editorial columns and in the epitome of his life—tells in brilliant, glowing English, with "thoughts that breathe and words that burn," the story of the life of this incomparable man. THE MIRROR has proven "with logic as unerring as light" that Edwin Forrest was the greatest actor that ever lived in the tide of time and that there was more good in him than evil.

I was delighted with Milton Nobles' beautiful letter, telling the story of one of Forrest's leading men, Barton Hill, and the royal mental feast of retrospection they had at the Players' with boon companions—Douglas Taylor, General Russ Hawkins, and John W. Albaugh, Sr. Where were George Clarke and William Harris, two other living leading men of Edwin Forrest?

"The evil that men do lives after them;
The good is often interred with their bones."
—Julius Cæsar, Act III., Scene II.

"Men's evil manners live in brass; their virtues
We write in water."
—King Henry VIII., Act III., Scene II.

The living friends of Edwin Forrest are seeing to it that the good is not interred with his bones and that the good will be recorded in enduring brass, not water.

It was because he lived in accordance with the divine precept, "As ye would that men should do unto you, do ye also to them likewise," that he could say, and did say: "I can face the future without fear, and when the time comes I shall wrap my cloak about me and lie down to pleasant dreams."

THE MIRROR has done much for the fair fame of Edwin Forrest. It can do more. It can write the story of the man and his genius on the lines of its editorial and the summary of his life as published in THE MIRROR. Elaborate it. Embellish it. It will be a memorial of enduring value, and then posterity will know him as he was. Kind words fitly spoken are immortal.

You can then say, slightly paraphrasing the LXXXI. Sonnet:

"Your monument shall be my gentle book,
Which eyes not yet created shall o'er read:
And tongues to be your being shall rehearse.

You still shall live (such virtue hath my book)
Where breath most breathes, even in the mouths of men."

WM. CHRYSTIE MILLER.

PERSONAL

TERRY.—The "Portrait of Ellen Terry as Portia," done in her youth by John E. Millais, has recently been added to the collection of paintings at the Metropolitan Museum of Art. Miss Terry is to be seen again in London next Autumn in Beerbohm Tree's production of The Winter's Tale. An executive committee, including all the prominent actor-managers, has been appointed to take charge of the celebration, on April 28, commemorating the fiftieth anniversary of her connection with the stage.

CAREW.—James Carew, who played with Maxine Elliott in Her Own Way, is to appear in London in Captain Brassbound's Conversion. He has recently appeared in An Angel Unawares, Man and Superman and The Little Stranger.

MAY.—Olive May has been engaged as an additional member of Eleanor Robson's co. to originate a comedy role in Jerome K. Jerome's comedy, Susan in Search of a Husband.

WATSON.—Rev. Dr. John Watson (Ian MacLaren), author of "Beside the Bonnie Brier Bush," is to be lecturer extraordinary at the Western Theological Seminary, Pittsburgh, Pa., next year.

STANFORD.—Henry B. Stanford, who first came to this country several years ago as a member of Sir Henry Irving's company and who now is playing the leading male part in Monna Vanna with Bertha Kalich, has decided to make America his home and become a citizen by adoption by applying for naturalization papers.

JOHNSON.—Orrin Johnson has signed a five years' contract with Edward A. Braden, Harry E. Converse, and Mason Peters, whereby those managers agree to star Mr. Johnson in several new plays. The first production will be a drama by Thomas W. Broadhurst called The Plainsman.

DITRICHSTEIN.—Leo Ditrichstein has purchased a forty-foot motor boat, to be used on Long Island Sound, at Mr. Ditrichstein's Summer home near Stamford, Conn. The boat has been christened Sunny Jim.

ILLINGTON.—Margaret Illington will retire from the cast of The Lion and the Mouse on March 24, and will sail for London soon after to see the new Pinero play, His House in Order, in which she will appear next Fall.

JANIS.—Elsie Janis was out of the cast of The Vanderbilt Cup on Monday and Tuesday of last week, owing to a severe cold. She had recovered sufficiently to appear at the Wednesday matinee. Miss Janis celebrated her seventeenth birthday on March 16. She received many presents and telegrams of congratulations.

REHAN.—Ada Rehan is slowly recovering from a second serious illness which resulted, it is said, from the attack of appendicitis which she had last year. Plans for her Spring tour have been abandoned, and she will sail in a fortnight for her home on the coast of Ireland.

MCGARVIE.—H. F. McGarvie, president of the Interstate Amusement Company, is in New York for a few days looking after some business interests in connection with the big exposition that is to take place next year in Jamestown, Va. Mr. McGarvie won fame as a remarkable hustler in pulling both the Omaha and St. Louis Expositions out of the depths, when dire failure threatened them, by exercising his great genius for advertising. He intends to start with the Jamestown Exposition from the beginning, and will be interested in several big concessions that he expects will make immense profits.

BERNHARDT.—Sarah Bernhardt was unable to lay the corner stone of the new Shubert Theatre at Chattanooga, Tenn., last week, although she had accepted an invitation to be present and take part in the exercises. She had received word of the death of an intimate friend and did not care to take part in the ceremony under the circumstances.

THE LE MOYNE SALE.

The sale of the late Wiliam J. Le Moyne's collection of oil paintings, water-colors, engravings, portraits, playbills, old plaques and the like was ended on March 13. Among the water-colors were two landscapes by Mr. Le Moyne, which sold for $7.50. Other features of the collection were a pen-and-ink drawing by M. A. Wolf, sold for $17; a bust of Shakespeare for $42.50, a steel engraving by Doré for $18, an old Chinese lantern for $12, a mezzotint of Edmund Kean as Brutus, by James Northcote; "The Mountain Sylph," a mezzotint, for $6, and a mezzotint portrait of John Philip Kemble for $17.

BILL TO TAX POSTERS.

Assemblyman A. E. Smith has introduced into the State Legislature a bill providing for the taxing of billboards and posters. The bill calls for a tax of 1 cent per two square feet on the surface of every poster exposed to public view in the State, to be paid in stamps to be supplied by the county treasurer, or a yearly tax of 5 cents per square foot for any billboard to which posters may be attached. A penalty of $5 for each poster or billboard unlawfully exposed will be imposed. The bill was read once and referred to the Committee on Taxation and Retrenchment.

THE USHER

Pierre Veber, in a recent Paris *Herald*, had this relative to the French Society of Dramatic Authors and an author who has endeavored to act independently:

The fight of the authors against the Trust continues.

Last Friday R. Berger, the composer, came to explain his troubles to the commission of the authors. It appears he had had an operetta accepted at the Bouffes-Parisiens, a Trust theatre. They responded: "Have your piece taken off."

"Where shall I take it? There is no other theatre for operettas in Paris."

"Take it into the provinces."

"In the provinces they won't play it until it has first been presented in Paris."

"Take it to the devil!"

"But the devil himself has an arrangement with the Society!"

And there is how Mr. Berger is probably going to be excluded from the Society as soon as he shall have been played at the Bouffes.

Which would suggest that Trusts are much the same the world over in the matter of arbitrary impulse and action.

The final result of theatrical conditions in Paris, however, will be interesting. On the one hand stand a few men of commerce—or, to be exact, they are bankers—who have seen in theatres possibilities for great profit, and have combined several houses in an "arrangement" not entirely unlike that by which the Theatrical Trust here controls many theatres.

On the other hand stands the Society of Dramatic Authors, powerful not only because they control the "goods" upon which theatres must depend, but from long association along lines definitely marked out for the realization of the greatest possible profit from their works.

Of course all trusts are based on wrong principles, but as between producers—and authors are producers—and mere hucksters or traders, all other questions being eliminated, sentiment should stand with the authors.

♣

The Theatrical Trust booking agents, from time to time, have attempted to oppose Independent attractions of note with the best they had in the shop, even if they had to turn bookings topsy turvy.

With the increase in the number of Independent attractions of the better class, however, and the consequent decrease in the number at the beck and call of those booking agents, the Trust powers have been embarrassed at times of late to "make good" in this respect. This is a large country.

The Omaha *Mercury* thus illustrates the efforts of the Trust to make a showing in Omaha in opposition to Bernhardt:

Not to be outdone by the presentation of Madame Bernhardt by the Independents at the Auditorium, the Theatrical Trust at an enormous expense secured Madame Yale for one performance only at their cozy theatre, the Boyd. If the record made by Madame Bernhardt at the Auditorium is not entirely effaced by Madame Yale's triumphal appearance Thursday afternoon the local representatives of the Trust have the assurance that their New York representatives have a card up their sleeves which will cause Madame Bernhardt's appearance to look like a dirty deuce in a clean deck. At the risk of having the *Mercury* turned down for free tickets and violating the confidence of the Boyd management the *Mercury* desires to announce the appearance in a short time of that great exponent of New England home life, Madame Lydia E. Pinkham, for one performance only, at the Boyd.

♣

Just now—as it periodically happens—there is a wave of comment flavored by surprise on the forecasts of Shakespeare, who seems to have touched prophetically most matters of interest that have concerned modern humanity.

John Kendrick Bangs discovers that Shakespeare was not wholly blind to the fact that this age would have a George Bernard Shaw. Everybody knows what a contempt Shaw himself has for the Bard of Stratford, and Mr. Bangs brings forward citations more or less apt.

"In Hamlet," he says, "we have the line 'Bernardo hath my place.' In Two Gentlemen of Verona we find:

> Go, go, begone, to save your ship from wrack,
> Which cannot perish, having thee aboard,
> Being destined to a drier death on Shaw.

"In Merry Wives we find 'the Shaw was shelvy'; in King John Shakespeare refers to 'that white-faced Shaw'; in Henry VI he speaks of 'this unkind Shaw,' and finally, in Othello, he characterises 'the foaming Shaw.'"

Still, Shaw has the floor—he keeps it, by the way, most of the time—and whether or not one may agree with him that he is a bigger man than Shakespeare, no one can dispute the fact that a man alive has many advantages over a dead one.

♣

An anecdote is related by R. D. MacLean, who in conjunction with Mrs. MacLean (Odette Tyler) has been playing a leading part in The Heart of Maryland at the Academy of Music in this city.

The story is connection with Mr. MacLean's engagement with Madame Modjeska some four years ago. The play was Macbeth, with Mr. MacLean in the title-role, and the scene of the episode was a little town near Milwaukee.

In telling the story Mr. MacLean said that it was the only time he had ever seen Madame Modjeska "break up" on the stage.

The people of the village had evidently never heard of Modjeska, for only nineteen of the inhabitants had attended at the "oprey house" that night.

Mr. MacLean was in the habit of wearing quite a long wig in the character, and it made a great change in his appearance. Upon this occasion, however, he thought the audience of nineteen would not miss the wig if he left it off, so he went on without it. Madame Modjeska looked at him as if dazed for a moment, not recognizing him; then suddenly she threw back her head and laughed loudly. The natural consequence was that he also gave way to mirth, and it was some time before they could resume their roles.

The nineteen doubtless thought it was an interpolation of comedy and part of the play.

♣

The Senate recently ratified and made public a copyright treaty between Japan and the United States, negotiated on Nov. 10, 1905.

The citizens of each nation by this law are protected against illegal reproductions of photographs, works of literature and works of art. However, citizens of either country may, without authorization, translate and publish books, pamphlets, dramatic works and musical compositions.

The establishment of such an international agreement is a singularly striking proof of how important the English language and English literature have become in the Orient; and, on the other hand, it is a great tribute to the popularity of Japanese themes in the American market.

BOOKS AND MAGAZINES.

EUROPE ON FOUR DOLLARS A DAY. By Charles Newton Hood. Medina, N. Y.: The Rolling Stone Club.

This is a little book of sixty pages describing an experimental trip to Europe made by Mr. Hood and his wife at an expense, for a seventy-five-day journey, of less than $300 each. It is interestingly written and contains much intimate information not to be found in the larger guide books. It should prove valuable to any one who intends to make a European trip at low cost.

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NEW SHAKESPEAREANA. Published by the Shakespeare Society of New York. The first quarterly of the Shakespeareana for 1906.

There is an interesting article on the discovery of some new documents relative to the Whitefriars' and Blackfriars' Theatre by Charles William Wallace, of the University of Nebraska. In the department of Marginalia there is a brief note which seems conclusively to prove that Shakespeare never visited Scotland in a professional capacity.

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PEBBLES AND PEARLS. A collection of poems by Cleland Kennestaffe. Published by the Broadway Publishing Company, New York.

This collection of verse is now in its third edition, which proves the work to be worthy of some attention, but not a great deal. Though the whole tenor of the poems lacks that philosophic and poetic elevation necessary to stamp any such compositions as truly first class some of the verses, especially the amorous ones, contain an emotional quality not to be despised. Mr. Kennestaffe has a facile pen, a commendable simplicity and some command of poetic figures. Though it would be entirely hyperbolical to stamp the author as a man of genius, even secondary genius, the fact remains that his work is interesting if not regarded from too exalted a pinnacle of criticism.

—

SIR HENRY IRVING. By Holdane Macfall. Published by T. N. Foulis, Edinburgh and London.

This book on Henry Irving is more of an appreciative study than a biography, being divided into three sections: The Man, His Career and His Art. Perhaps the most interesting part is the first, with its painstaking description of his austere dignity, his profuse generosity, his immense working capacity and his sardonic wit. The second portion is merely a brief account of his life and his theatrical achievements phrased in a somewhat literary form. The final section is an admirable critical summary of what Henry Irving accomplished for productions and players, according him every honor, yet pointing out with rigid justice how much more he might have benefited playwriting had he viewed the stage less strictly from an actor's standpoint.

—

JOHN BURTON'S STAGE YARNS, by Annie B. Cooper. Published by the Broadway Publishing Company, New York.

This little volume of professional and unprofessional anecdotes, narrated by Burton himself in the first person and compiled by Annie B. Cooper, is at once interesting and amusing. Speaking generally, the best stories deal with stage accidents of a ludicrous type, stage children and aspirants for histrionic honors. The "supe" furnishes an endless amount of fun. For laymen who have no conception of what it means to play in road companies all over the continent and even in Honolulu this book ought to be instructive. Nothing could so well describe the experience of playing one-night stands as all these comical incidents bearing the evident traces of veracity. Apparently Mr. Burton performed in all the large cities—and everywhere else into the bargain.

—

THE TRUTH ABOUT TOLNA. By Bertha Runkle. Published by the Century Company, New York. Price, $1.50.

The Truth About Tolna, the grand opera Hungarian patriot and tenor, was that his native heath was New York city and his true love the little girl chum of his childhood. One Denys Alden, an ardent devotee of art and a still more ardent press agent, had made him what he was, and being what he was, subjected to all the strict training of a professional tenor and the disagreeable necessity of preserving a fictitious character, bored him to death. Denys imagined that Margaret adored his protégé, when she really worshipped no one but himself, and having a severe case of "artistic temperament," undertook to force the tenor to marry her, his sole object being to secure her everlasting happiness. Fortunately the said tenor was more sensible than most of his breed—in fact, he was exasperatingly prosaic until he rediscovered his own ideal. The conclusion was simply inevitable. Miss Runkle, not being personally initiated into the detailed mysteries of stage life and theatric personalities, has had the discretion to treat these matters vaguely and draw her characters along general lines. The idea of a matter-of-fact tenor in the hands of an ultra-romantic manager is ingenious as an inversion. Though not minute, the society characterization is comparatively effective in spite of lacking any definite individuality. The first half of the story drags lamentably: however, having passed the meridian, the reviewer had the unusual good fortune to become truly interested as well as agreeably entertained.

THE LONDON STAGE.

Brigadier Gerard—School for Husbands — A Judge's Memory—Beauty of Bath.

(Special Correspondence of The Mirror.)

LONDON, March 10.

I am sorry to say that the slump in things theatrical still continues, not only in this city but all around the theatrical and variety part of these islands. Hardly had the election fever and the Royal mourning for the King of Denmark ceased to affect theatrical receipts, especially in the wealthier parts of London, when, lo! Lent arrived. Then of course down went theatrical business still lower. For you are to know that what with England's large Roman Catholic population and its still larger Anglican group, playgoing and music hall going then drop to a minimum.

However, in the case of an exceptionally good play, or in the case of a play to which the public has taken kindly, whether the work be good or not, there is generally a sufficient number of playgoers to keep it alive. Thus with Pinero's new piece, His House in Order, which is a good play beautifully played, enormous business is being done. I rejoice to say that big receipts are also in full blast at the Duke of York's, with All-of-a-Sudden Peggy, which is not by any means so good a play as Pinero's, but which is also finely acted, Marie Tempest having again proved a tip-top favorite. Such is the success of this somewhat perplexing but certainly promising comedy, that Manager Charles Frohman has, I am assured, canceled (*pro tem.*) his arrangement to produce Charles Klein's play, The Lion and the Mouse, and will keep All-of-a-Sudden Peggy all-of-a-sudding until further notice.

I am glad of Frohman's success with this piece, for although (as you know) I am not enamored of his Trust-ful methods, yet I love to see him and others in good fortune. I am glad of this success, moreover, because C. F. had a bad time with Captain Robert Marshall's play, The Alabaster Staircase, at the Comedy, where John Hare will next Wednesday be seen in a revival of A Pair of Spectacles. I sincerely trust that Frohman (with him Manager Arthur Chudleigh) will have a big success by way of compensation, when, as per arrangement made a day or two ago, they will present at the Comedy Theatre J. M. Barrie's new play, originally intended for the Haymarket.

The recent re-arrival of Frohman upon these shores has again called forth some more strange pro-Frohman gush. C. F. has been credited with some curious remarks on things in general and particularly upon the impending return of Edna May, who is expected to land on British soil to-night or to-morrow morning.

In one journal Frohman was reported to have stated that Miss May was learning her part for the new Vaudeville Theatre play while *en voyage*, and that perhaps she was throwing over the side portions she did not like! This was probably a jest of C. F. Anyhow, yesterday's *St. James' Gazette* contained the following suggestion: "'I have called the New World into existence to redress the balance of the Old.' Mr. Charles Frohman," adds the *Gazette*, "might take that historical outburst for his motto. Nothing is quite so noticeable in the theatrical situation as the renaissance of America." This statement ends with the following strange words: "Mr. Charles Frohman has not only redressed the balance with the New World; he has collared the pair of scales containing them both."

Leaving MIRROR readers to try to puzzle out this enigmatical statement for themselves, I will merely add that, in honor of Frohman's return to Britain, last Sunday's *Referee* burst forth into the following short but startling epic, which seems quite a useful thing for the poesy-loving epic-ure:

THE FROHMANIFESTO.

The topmost of Trusters and finest of Frohmans
Has graciously voyaged again to our land:
Without him that land is the veriest No-Man's.
So kneel ye in gratitude, Thespian band!
Though long in depression ye players have wallowed,
Life's battle no longer in woe need ye wage:
You'll now leave the wood wherein long ye have hollow'd—
The Frohman has landed—All's Right with the Stage!
He has come for six months—at the Carlton ye'll find him,
Or else at the Aldwych, the Homelet of Hicks;
And a glorious task is by Fortune assigned him,
For many a manager's fate will he fix.
Arthurs Chudleigh and Bourchier, the Hickses and Gattis,
All these will be manage in manner most sage—
(Yet still the same size the great manager's Hat is)
Then exit Depression—All's Right with the Stage!
What? Won't you enthuse, when America's Caesar
Again invades England to carry the sway?
What though he will share where his dramatists' fees are—
If Charles pays the piper, shan't he call the play?
Yet, alas! there are many (I'm one, I'll admit it)
Who can't glibly gush o'er this manager-mage;
In his own native tongue I cry "Don't yew forgit it!
While the Trust is top-dog—All's not Right with the Stage!

—CARADOS.

The only new play worth mention since I last had the honor to mail you is Brigadier Gerard, which was produced at the Imperial Theatre by Lewis Waller last Saturday night. This play is the work of Sir Arthur Conan Doyle, but strangely enough Sir A. C. D. has not used, for his play purpose, any of the brilliant Brigadier Gerard series of short stories which form one of his best books. He has simply taken a somewhat less volcanic form of the character of the Brigadier and written a new play around him. I am sorry to say this play contains some old, not to say conventional, material. A considerable part of the proceedings is taken up by what might be called a paper chase; or, rather, a chase for "papers." It is the great Napoleon who desires to secure these "papers," inasmuch as they contain evidence as regards his divorce, and similar Napoleonic matters. While chasing these "papers," the gallant Brigadier is lured off the trail by that wily diplomat, Talleyrand, who has Gerard tied up like a trussed fowl and shut up in a sort of Maskelyne and Cooke cabinet. But Talley has reckoned without good old (or young) Cupid, for that somewhat unclothed youngster had caused the Brigadier to fall in love with the dazzlingly beautiful Comtesse de Roquelaure! She it is, who, popping in just as Gerard is shut up, releases him; and the lovers contrive to truss Talleyrand himself and to pop him into his conjuring cupboard. Away then goes Gerard full of despatches and duels, but ever cheery and chivalrous. Anon, after a final wholesale challenge, whereby he arranges to measure swords with nearly all the regiment, he is deprived of his wonderful sword and put under arrest on the charge of being a deserter! Of course, all comes right, and Brigadier Gerard is rewarded with a brigade and a bride—the latter, of course, being the aforesaid fascinating Comtesse.

Although the play is scarcely worthy of Conan Doyle, it affords a fine, picturesque, and somewhat diluted Dartainan kind of part for Lewis Waller, so that great favorite will doubtless find it remunerative. Waller acted, as always, with force and fervor. He is ably and artistically supported by Evelyn Millard, as the surpassingly lovely Countess, and Edward O'Neill appears as Talleyrand, and A. E. George as a rather shadowy Napoleon. The play is beautifully staged.

Jessie Millward makes her London reappearance at the Scala to-night in Stanislaus Stange's comedy, The School for Husbands. James Welch was to have produced Brandon Thomas' new play, A Judge's Memory, at Terry's to-night, but in order not to clash with Jessie he has just chosen next Tuesday instead. Seymour Hicks will produce his and Cosmo Hamilton's new musical play, The Beauty of Bath, at the New Aldwych to-morrow week. H. B. Irving will (per Nixon and Zimmerman) produce his adaptation of the new French play, Jeunesse, at the Lyric on March 31, and that is all that's looming ahead up to now, barring the few forthcoming Shakespearean revivals already enumerated by

GAWAIN.

WILBUR-SHUBERT INCORPORATION.

The Wilbur-Shubert Theatre Company was incorporated at Albany on March 16, with a capital of $100,000. The directors are Lee Shubert, A. L. Wilbur, and Max C. Anderson. The new company will control the Majestic theatres in New York and Boston.

AMERICAN PLAYGOERS.

At the meeting of the American Playgoers on Sunday evening, March 18, Mabel McKinley sang three songs and sang them delightfully—a charming contrast to recent amateur efforts. Two important announcements were made: That the first annual dinner would take place at the Hotel Astor on April 29 and that the entire governing board would soon resign, leaving the members to choose their own officers. What was supposed to be the subject under discussion read: "The Redskin and its consequent effect upon the dramatic situation."

The first speaker, an Indian woman who carefully explained that though she was actually only one-quarter an Indian her feeling and character were competely aboriginal, immediately pursued a trail which led to the Far West and glowing eulogies of the primitive man. "I want to thank Mr. MacLaren," she exclaimed, "and anybody who stops one instant to consider the Indian at all!" In defense of the "Shakespearean" nature of the text she read selections of Indian poetry—poetry replete with beautiful metaphor, but, unhappily for her contention, couched in the most simple and appropriate language. Donald MacLaren, author of the disputed drama, discreetly remarked, "I don't think it best to say anything in justification of the play, and I certainly shan't say anything against it." He added that The Redskin was not a study of the Broadway and Buffalo Bill Indian; that his Indians belonged to the romantic type of Cooper and Hiawatha. He sat down; then, being urged to continue, started to detail the plot, when he suddenly concluded the best thing for him to do was to remain seated.

Mrs. Fernandes read a letter—an interminable epistle—from William A. Brady, in which he explained that the manuscript, including the scenic apotheosis of the final scene, was in his possession before the first presentation of The Darling of the Gods, and, therefore, could not justly be regarded as a copy. In the second place, he said that, having heard that another all-Indian drama was in the course of preparation, and wishing to be the first in the field, he had put the play on with only eight days of rehearsals, though he had intended to postpone the presentation until Autumn; whereby hangs a moral for managers. "I didn't have time," he wrote, "to correct the literary ornamentations objected to by the critics"—which could scarcely be construed as a gracious compliment to the young author for whose welfare he declares he is so solicitous. Paul Roberts, a French critic and one of the foreign contingent which is becoming so prominent at these American gatherings, asserted: "The less said about the play the better. The producer did everything in his power to make it successful. Actors cannot make a good play out of a bad one. As for the critics, 'Naked truth looks best in a robe de nuit with pink ribbons.'"

Dr. Landes got so ludicrously confused in a futile attempt to establish the relationship of the characters that the audience was convulsed with laughter. "There will come a dramatist who will do better than the first dramatist," he concluded, extending the usual courtesy to the author, "but, nevertheless, he will have the credit of saying he was the first dramatist." A representative of that manager asserted that he did not exactly argue with Mr. Brady, and thought the dignified papers treated the play very fairly. Then he drifted into a defense of the management of pugilists. Mr. Greville, the Nestor of the association, had something to say. At about half-past ten Mr. Davidson attempted to bring the truant discussion home to its subject. The meeting ended with an American's opinion of the French critic and the Frenchman's return thrust. Meanwhile, Mrs. Fernandes stated her conviction that the professional myth, the Great American Drama, would be a Redskin play. It should be added that, whatever may be his dramatic abilities, Mr. MacLaren possesses admirable self-control.

GOSSIP.

Charles Emerson Cook has gone to Chicago to arrange for Mrs. Carter's four weeks' engagement at the Grand Opera House.

Madame Hester Ronier, a theatrical costumer, has been seriously ill at her home in New York city. She is the mother of Lelia Ronier of the Hippodrome, and in private life is Mrs. George Koster.

The extra people in The Pit struck for an increase of 15 cents in salary at Washington, D. C., on March 12. Failing to get the increase they attempted to spoil the Board of Trade scene.

CURRENT AMUSEMENTS.

Week ending March 24.

ACADEMY OF MUSIC—The Heart of Maryland—4th week—25 to 32 times.
ALHAMBRA—Vaudeville.
AMERICAN—Behind the Mask.
BELASCO—Blanche Bates in The Girl of the Golden West—19th week—124 to 140 times.
BIJOU—David Warfield in The Music Master—156 times, plus 29th week—218 to 224 times.
BROADWAY—Elsie Janis in The Vanderbilt Cup—10th week—72 to 79 times.
CARNEGIE HALL—Musical Entertainments.
CASINO—De Wolf Hopper in Happyland—32 times, plus 2d week—9 to 16 times.
CIRCLE—Harry Bryant's Extravaganza.
COLONIAL—Vaudeville.
CRITERION—Francis Wilson in The Mountain Climber—3d week—14 to 20 times.
DALY'S—Lawrance D'Orsay in The Embassy Ball—3d week—17 to 24 times.
DEWEY—Vanity Fair Burlesquers.
EMPIRE—Maude Adams in Peter Pan—20th week—152 to 159 times.
FOURTEENTH STREET—David Higgins in His Last Dollar.
GARDEN—Raymond Hitchcock in The Galloper—8th week—68 to 75 times.
GARRICK—Garrick Theatre Stock in Gallops—8th week—42 to 49 times.
GOTHAM—Majestic Burlesquers.
GRAND OPERA HOUSE—The Prince of Pilsen.
HARLEM OPERA HOUSE—The Clansman.
HERALD SQUARE—George M. Cohan in George Washington, Jr.—8th week—42 to 49 times.
HIPPODROME—A Society Circus—15th week.
HUDSON—Otis Skinner in The Duel—6th week—41 to 48 times.
HURTIG AND SEAMON'S—Vaudeville.
IRVING PLACE—Irving Stock co. in Lotti—3d week—12 to 18 times.
JOE WEBER'S—Weber's Stock co. in Twiddle-Twaddle—12th week—81 to 87 times; The Squaw Man's Girl of the Golden West—4th week—24 to 30 times.
KALICH—Hebrew Drama.
KEITH'S UNION SQUARE—Continuous Vaudeville.
KNICKERBOCKER—Fritzi Scheff in Mlle. Modiste—13th week—86 to 92 times.
LEW FIELDS—Louis Mann and Clara Lipman in Julie Bonbon—12th week—91 to 96 times.
LIBERTY—The Redskin—4th week—20 to 26 times.
LONDON—London Gaiety Girls.
LYCEUM—The Lion and the Mouse—18th week—140 to 147 times.
LYRIC—Mexicana—8th week—59 to 66 times.
MADISON SQUARE—Howard Kyle in The Greater Love—1st week—1 to 8 times.
MADISON SQUARE GARDEN—Commencing March 22—Barnum and Bailey Circus—1st week.
MAJESTIC—His Majesty—1st week—1 to 8 times.
MANHATTAN—Charley's Aunt—1st week—1 to 8 times.
MENDELSSOHN HALL—Musical Recitals.
METROPOLIS—Bedford's Hope—74 times, plus 1 to 9 times.
METROPOLITAN OPERA HOUSE—Closed.
MINER'S BOWERY—May Howard Burlesquers.
MINER'S EIGHTH AVENUE—Parisian Belles.
MURRAY HILL—Edward Harrigan in Old Lavender.
NEW AMSTERDAM—Richard Mansfield in Repertoire.
NEW STAR—Across the Pacific.
NEW YORK—Humpty Dumpty—2d week—9 to 16 times.
PASTOR'S—Vaudeville.
PRINCESS—Brown of Harvard—4th week—26 to 34 times.
PROCTOR'S FIFTH AVENUE—Mlle. Marni.
PROCTOR'S TWENTY-THIRD STREET—Vaudeville.
PROCTOR'S 125TH STREET—Rupert of Hentzau.
SAVOY—Mr. Hopkinson—6th week—42 to 49 times.
THALIA—Harry Clay Blaney in The Boy Behind the Gun.
THIRD AVENUE—Human Hearts.
VICTORIA—Vaudeville.
WALLACK'S—William Faversham in The Squaw Man—23d week—175 to 182 times.
WEST END—York State Folks.
YORKVILLE—William J. Kelly Stock in Romeo and Juliet.

TELEGRAPHIC NEWS

CHICAGO.

The Little Gray Lady—At the White Horse Tavern—Chauncey Olcott—Gossip.

(Special to The Mirror.)

CHICAGO, March 19.

The second enterprise of the new industry of early productions of New York successes here by organizing second, but not second-rate companies, took place at the Studebaker last week. The play was Channing Pollock's Little Gray Lady and the producer was none other than the matinee idol of the days of semi-yore, James K. Hackett. The experiment was a modest success in art and the box-office. The interest of the audience appeared to be somewhere between constant and continual, probably pretty close to the latter, and the admiration of the actors was about the same. Undoubtedly the play pleased in spite of such manifestly common and ancient stage business as the tearing to bits of the hundred dollar bill in the last act climax. In this closing scene the author went as far beyond the right place to stop as is often the case with a street car run by a new motorman. The night I saw the play the proposal scene between Carlyle and the landlady's daughter caused laughter, which was its due, on account of the prolonged, rapturous, neck-breaking, moonlight, back yard, hammock, boarding-house kiss. The discriminating, clever acting of Pauline Frederick in the title-role always commanded deep interest and close attention. The Little Gray Lady she created is one of the finest new stage people Chicago has seen. Stephen Grattan's Carlyle was rather Hackettish. It was strong, sincere and natural enough to be in the picture with Miss Frederick's Anna, and that is saying much. Edward Elsner as Meade had a more difficult role to catch the good will of the audience with, but he succeeded just as completely and finished well to the front. Ola Humphrey as the landlady's daughter attracted attention right away, as no doubt Ruth Jordan did in her mother's house, and would in most other boarding houses. Miss Humphrey is pretty and so exceedingly clever, especially in the comedy accentuations, that the landlady's daughter in The College Widow, a la Gertrude Quinlan, is no longer unrivaled. Charles D. Pitt made Graham a natural and high-class utility character, and Harold de Becker was a good bad boy. Eleanor Sheldon's landlady held the mirror up to nature so well that some of us who have inhabited Washington boarding houses had to think twice to make sure we were not owing her a few weeks. Frank Opperman as that derelict, the landlady's husband, was excellent. A. Latchka's Mr. Upton, Mary Moran's Mrs. Graham and Helen Leslie's Miss Wadley were capably done. The play is staged with marked care, answering all requirements of a first-class production.

A new sacred song by James W. Castle, stage director at the Bush Temple Theatre, is being sung this week in the special production of The Holy City. Mr. Castle is both author and composer. The song was written especially for this production, and is entitled "O Calvary."

The County Chairman will come to McVicker's April 1 for two weeks, direction of E. A. Braden.

In the closing weeks of Prince of India at the Colonial it is announced that The Education of Mr. Pipp will follow, April 1, with Digby Bell as Pipp. R. S. Willard will follow Mr. Pipp for two weeks, beginning on April 16; then Forty-five Minutes from Broadway, with The Vanderbilt Cup in the distance.

The *Tribune* said Manager Millward Adams, of the Auditorium, "saw" Mayor Dunne in protest against charging The Yankee Circus on Mars $100 a day circus license fees instead of officially recognising it as a play. The Mayor insisted on $100 a day. Perhaps if Mr. Adams had worn his foreign decorations there would have been a different denouement.

Edwards Davis has supplied his remarkably successful one-act play, now in its twentieth week in vaudeville, with one of the richest settings possible. It is in green and gold with illuminated stained glass, and against this background the evening dress of men and women and the silver helmets later on appear most effectively. The story in brief is about two rival actors in love with the same woman, who make the Richard III duel scene a fight for life. It was a big hit at the Olympic last week.

At the White Horse Tavern at the Bush Temple last week by the Players' Stock seemed good enough for any theatre, it was so well digested in the scenes. Behind this excellence was the good gumption of the Germans in comedy, which makes theirs in many respects the best of all. Following Hamlet, which was so thoroughly well played last week with the leading woman as Hamlet, this success in comedy indicates unusual resources of ability and versatility. Such exhibitions develop enthusiasts who believe that after all there is nothing like a good stock. George Alison, who is rapidly increasing the impression that he is particularly clever in character parts, played the head waiter in a most delicious comedy manner, and when he put on that little fried-egg hat he simply submerged the crowd out front in laughter. Every line evinced keen appreciation and ability to give the nicest character-comedy touches. Miss Keim was a winning hostess with a trace of German brusqueness. Ben Johnson was a constant joy as Giesecke, which he made a capital characterization all his own, and his Alpine make-up was a work of art. Howard Hickman rose to the general excellence and thoroughness as Siedler, and Alice Riker as the lisping daughter of the old tutor reached the finesse of gentle, ticklish, ingenue comedy. The picture this exceedingly clever impersonation made with the equally but more seriously excellent old professor of Morris McHugh was a true work of art. There were so many other capital details like Milford Giffen's Sutro and his song that made a hit or the bridal pair of Edward McGillion and pretty Betty Jonson that they cannot all be mentioned here.

Percy Hammond prints a paragraph about James K. Hackett in the *Post* that Mr. Hackett, having been mentioned as producer of The Little Gray Lady, was supposed by some theatregoers to be in the cast. Mr. Hammond says Mr. Hackett said he left word at the Studebaker box-office to positively tell all inquirers that Mr. Hackett was not playing. A woman asked if he was in the company, and on being told he was not said she would take a box.

Amy Leslie goes so far as to say Harry Brown, who played David Harum at the Columbus last week, is the best Harum yet. Patricia Claire as Mary Blake, William Robert Daly as Lennox, and Emma Chase as the widow received good notices.

Eugenia Blair and her company played Oliver Twist two nights last week at the Academy with success. Edmund Elton was Bill Sykes and Jefferson Osborne played Fagin.

Tom, Dick and Harry, with Bickel, Watson and Wrothe, was a big success as a laugh provoker at the Great Northern last week and drew well. The comedians have similar opportunities to those in Me, Him and I. In at least one instance, with the animated targets, they make a big hit with new business. Kicking the mogul when his hat is off wrecks the entire dignity of the house with waves of mirth. The chorus is pretty, neat and nimble.

With Frank Deshon in The Office Boy at the Great Northern this week, under the direction of Nixon and Zimmerman, are Percy Leach, Connie Mac, Harry Burgess, William Lamar, Harry Wiegand, Adelaide Spencer, Oliver Daly, Jack Laughlin, Marie Barry, Matt Hanley, Walter Roberts, Henry Santra, Beatrix Flint, Vivian Wayne, Marcelle Tasche, Katherine Nelson, May Emory, and Richard Chawner.

A public reading of The Merry Wives of Windsor was given by the Chicago Shakespeare Club last Tuesday evening in Music Hall. The reader was C. E. W. Griffith, regularly engaged by the club for this purpose, and he delivered the chosen scenes and lines in a masterly manner, indicating and expressing the various characters with much success. Antony and Cleopatra will be read next under the auspices of the club at Kimball Hall the evening of March 27. Ada Behan, E. S. Willard, William Faversham, Frederick Warde, Eleanor Robson, Amy Leslie, Viola Allen, Sara Bernhardt, Modjeska, Julia Marlowe, and E. H. Sothern are among the patrons of the club.

The title of the next production at the La Salle is said to be The Square Deal.

The return engagement of Sara Bernhardt, beginning at the Auditorium on April 16 and lasting a week, will include La Tosca Monday, Magda Tuesday, Camille Wednesday matinee, Fedora Wednesday night, Sapho Thursday, Camille Friday, Phedre Saturday matinee, and La Sorciere Saturday night.

Leon Wachsner's company will give a second performance of The Sunken Bell on March 26, in the afternoon.

Chauncey Olcott's new play, Edmund Burke, has been drawing good houses at McVickers, or, rather, Mr. Olcott has been drawing them, and the play has been accepted cordially. To a considerable extent, in regard to both play and songs, Mr. Olcott's popularity is seen coming to the rescue. It was a happy thought to weave Oliver Goldsmith into the drama and then get Daniel Jarrett to play the part. He shared honors with Mr. Olcott. Verner Clarges as Lord Nugent, and Edna Phillips as Mary Nugent, were excellent. The first act setting is as handsome as any of the many old English settings shown here lately at higher-priced houses.

Inquiries for plays and actors for Summer stocks are coming in rapidly. They indicate that there will be four stock companies in Cleveland next Summer, Vaughan Glaser's, David Hartford's Klein's, and one other; two at Milwaukee, Thanhauser's and the Brown-Baker company at the Davidson; two at Minneapolis, at the Lyceum, and a new one by Dick Ferris at the Metropolitan; a stock at St. Louis, under the direction of Ethel Fuller, at Suburban Garden, where Miss Fuller was leading woman with Melbourne Macdowell last Summer.

E. S. Fritz of Oklahoma City, was a caller last week. He is seeking attractions for the new Summer park near that city, which will open in a few weeks.

Ringling's circus will open at the Coliseum on April 5 after a week of preparation in the big building. Herr Fuss will do a somersault on a bicycle and Mlle. Aimee will make a flying leap in an automobile.

Manager Ed. Samuel of The Homeseekers, burned out at Des Moines, has arranged to resume the tour and finish the season, beginning at an early date.

A letter written to Stanley Wood, who lives in a suburb forty-five minutes from State street, was misdirected by a busy man, and he was surprised a few days later to receive a note from N. S. Wood, forty-five minutes from Broadway, *i.e.*, New Rochelle. Mr. Wood, Eastern, is widely known through The Boy Detective, and the subject matter of the letter that reached him was the play Parsifal, by Mr. Wood, Western. N. S. Wood stated in his reply that he did not know anything about "your Parsifal," but had other plays to let. So has Stanley, and thus it appears that the Woods are full of plays.

Lyman Glover announces that The Three Graces will be produced at the Chicago Opera House on Monday evening, April 2. The title refers to three pretty young women who meet on a Summer tour in the Adirondacks and discover that they are all competitors for an inheritance in Ireland. The third act locale is the Killarney lake district in Ireland. Trixie Frigansa, Amy Ricard, and Mabel Barrison will be the Three Graces. Scenery by Burridge in three elaborate settings.

Sweet Kitty Bellairs, with Bertha Galland and an excellent supporting company, has been prospering at the Garrick, and the outlook for the two weeks is gratifying, for the production is worthy. The accurate fit of Henrietta Crosman's personality in the title-role is not to be noticed in Miss Galland's impersonation, yet Miss Galland carries the numerous difficult scenes well. Charles Hammond played Lord Verney with fine reserve force.

Kyrle Bellew (Curl Bellyou, we are advised) has virtually repeated his former success at the Grand in Raffles. Mr. Holland is as finely accurate as ever.

Bertha Willsea retired here from The Lost Boy, a vaudeville sketch, and will return East via her home in Rochester.

OTIS COLBURN.

BOSTON.

The Edge of the Storm—Man and Superman—Mrs. Carter—The Russian Players.

(Special to The Mirror.)

BOSTON, March 19.

The Castle Square easily takes its place at the fore of the novelties in Boston this evening by the presentation for the first time in America of The Edge of the Storm, by Margaret Young, which was presented in London by Forbes Robertson and Gertrude Elliott. It was here given an elaborate production by the stock company with this cast:

PROLOGUE.

A prisoner	John Craig
Szentes Istvan	Edward Wade
Bakonyi Ferenc	John Waldron
Batheri	Joseph Grandenbury
Szentes Wilma	Louise Marcelli
Szentes Leta	Lillian Kemble

PLAY.

Jim Poulett	John Craig
Major de Trafford	William Caulfield
Captain Stent	Spottiswood Aitken
Rodjn Partridge	Willard Howe
Mahomet Ali	John F. Rock
Mootoo Swami	Mark Kent
Captain Hodges	Maurice Franklin
M. Pierre Duchamp	William McVay
Bakinyi Ferenz	John Waldron
Mrs. Fanny de Trafford	Leah Winslow
Katie de Trafford	Marion Ballou
Miss Sophia Stent	Grace Foote
Szentes Wilma	Louise Marcelli
Szentes Leta	Lillian Kemble
Ayah	Hazel Mackaye
Vencopah	Joseph Grandenbury

The story of the play was given in THE MIRROR at the time of the London production.

The piece was acted throughout in a most vigorous and effective fashion, and the production, which has been in preparation for months, was a notable one. Mr. Craig and Miss Kemble had the chief burden of the play upon their shoulders and they acted with splendid forcefulness and artistic charm. Mr. Waldron as Ferenz, has rarely done better work here, and Miss Marcelli, a recent newcomer to the Castle Square, was received with favor, as in the two parts which she has given before this. Mr. Aitken, Mr. Kent, and Miss Ballou all made much out of smaller characters.

Another event of importance was the change of management at the Majestic, which has been under the control of Stair and Wilbur ever since the opening. It was at first thought that the Shubert's would not secure control of this house until the coming of The Social Whirl, with Adele Ritchie and the others, but this plan was not carried out, and instead the change was made immediately after the departure of Mizpah, and to-night The Title Mart came in for a single week. That was a wise move, for Winston Churchill, who is the author of the play, is especially well known here in Boston society, and the week will be sure to be a brilliant one in that respect. It certainly opened most auspiciously and Frank Gillmore received a warm greeting from those who remembered his good work during the long run of As Ye Sow at this same house earlier in the season.

Sam Bernard began a fortnight at the Hollis to-night in The Rollicking Girl, and Hattie Williams very easily divided the honors with him. That was quite natural, for she is a Boston girl, and this is the house where the two played such a notable engagement in The Girl from Kays only a year ago.

Man and Superman came to Boston this season after all. At first it seemed to be the fate of local playgoers to miss the Bernard Shaw play, for it was promised and then withdrawn at the Park, but changes came about in the schedule at the Colonial, and therefore it opened here for three weeks to-night in the most auspicious fashion. Robert Loraine came back as a star in the comedy and won chief honors in the production, but Ida Conquest fairly shared them with him and again proved her personal popularity in her home city. Louis Massen, Nellie Thorne and J. D. Beveridge also appeared to special advantage.

Shakespeare does not spell ruin at the Empire, if one may judge by the reception of the first Shakespearean production which Lindsay Morison has ever given by his stock company. The Taming of the Shrew was chosen for the innovation and it was a success in every way, and it would not be a surprise to see it followed by others. Mary Hall is not a bit the shrew off the stage, but she sunk her own personality and gave an impersonation entirely original. This was not an Ada Rehan Katherine or one of the Julia Marlowe standard, but one thoroughly worthy of comparison with either actress, and another triumph for the popular leading lady. Howell Hansel, too, gave a Petruchio that would have done credit to the other Shakespearean actors who have played the part. The production was a success in every way.

This is the final week of the engagement of Mrs. Leslie Carter at the Tremont and Zaza will continue the bill clear to the finish. There was a bit of disappointment to some who had hoped to see Du Barry in the course of her visit here, and the revival of this play was practically promised, but Zaza was so well received and drew such fine houses that it would be out of the question to go to the expense of moving the scenic productions from New York simply for the week. The Heart of Maryland will follow Mrs. Carter.

William Collier has started splendidly on his farewell engagement at the Park, and everybody is wondering why it was that he has never played On the Quiet here before. The audiences have been large and the personal hit which he has made has been unquestioned. George Nash, Maude Fealey, and Helena Collier also come in for popularity.

This is the first week of the engagement of The Pearl and the Pumpkin at the Boston, and will be followed by Mrs. Wiggs of the Cabbage Patch.

Tracked Around the World is back again at the Grand Opera House, and affords a chance for the most irrepressible of boy detectives to travel as a globe trotter and battle villainy in the most amazing fashion.

Trinity Chimes is a new heart-to-heart melodrama for the stock company at the Bowdoin Square this week, and the piece had a most auspicious opening of its week's production. The chief burden fell to Charles Miller, who is a prime favorite here and added to his popularity as Rev. Perry Chambers, the ministerial hero, and Annette Marshall and Evelyn Laird divided honors for the ladies.

In New York Town marks the return of the Globe back to the musical comedy productions, which have been the most popular features of the season. There is a rumor to the effect that the Globe is to change its name and to be known as the Washington hereafter.

Paul Orleneff's Russian players are going to remain in Boston one week more, on account of the notable artistic success which has been won here. The financial receipts might have been more, but the results have been all that could be desired at this time of the year. Zaza was repeated to-day and will be given once more during the week, the other bills being Ghosts and Love and Intrigue. The last-named play came pretty near breaking long distance records on its first performance last week. It was new to the Russians, and the performance lasted from two until nearly seven o'clock, and all the time the audience remained thoroughly interested in the work. The Russians will never forget the night they went to Lawrence to play Zaza, for it was the stormiest of the season, and a trip to Siberia would have been pleasant in comparison. They also played The Chosen People in Malden. M. Orleneff went to Philadelphia one afternoon last week so as to deliver an address in Russian at some society function.

Emma G. Howe, the soprano and teacher, who has started so many Boston girls along toward the prima donna class, was quietly married last week to Gaetano Le Guidice, who is an Italian count in reality. The wedding is the culmination of a romance which began with Miss Howe's singing in concert at Brindisi two years ago.

It is being wondered among local theatregoers what effect the Shubert's annexing of the Majestic will have upon the Tremont. Inasmuch as it is announced that the attractions next year will include Mrs. Fiske, David Warfield, Mrs. Carter, Blanche Bates, Sothern and Marlowe, and De Wolf Hopper, and Margaret Anglin is to come this year in Zira, it is easy to see that the new management starts off most auspiciously. The Tremont has had all the Belasco companies this year and one Shubert attraction had been there. H. W. Savage's attractions still remain, and in some years they have pretty nearly filled a complete season.

At the Castle Square they had a voting contest to get the most popular play for production and when The Heart of Maryland topped the list they were up against it, as it was not available for stock purposes. So they took the second, When Knighthood Was in Flower.

Annie Russell will not play Prince Charming after all when she comes to the Park to resume her American tour, but will be seen in Friend Hannah, a play by Paul Kester, dealing with the days of George III. That is a dangerous title for a play for some irreverent critic may raise the query, "What's the Matter with Hannah?"

Mrs. Leslie Carter was the guest of honor at the At Home given by Mrs. E. H. Crosby, wife of the dramatic critic of the *Post*, at her Beacon Hill residence last week. Many well-known players attended the reception.

Ruth and Barbara Barnet, the two daughters of Robert A. Barnett, author of Miss Pocahontas, are among the new members of the Vincent Club and will appear in the approaching show to be given by that exclusive organization of society girls.

Yvette Guilbert is in Boston this week and will give three of her costume concerts at the Hollis to-morrow, Thursday and Friday.

Mary Hall was taken ill the other day at the Empire, and her place was taken at short notice, and well taken, by Marion Longfellow.

Otis Skinner made a flying trip to Boston last Sunday to see his father, Rev. C. A. Skinner, the venerable Universalist clergyman, who is seriously ill at his home in Cambridge.

Old timers had the days of the early theatres in Boston recalled to them last week when Jones, McDuffie and Stratton Company moved from their old store on the corner of Franklin and Federal streets. For years they occupied the site of the old Federal Street Theatre, known later as the Old Drury and the Odeon. It was on that spot that the Kean riot started on Dec. 21, 1825. The architect of the old theatre was Charles Bulfinch.

Olive May joined Eleanor Robson's company here last week to rehearse the character which she will play in Susan in Search of a Husband.

The Barnum and Bailey Circus is coming to Boston this year after several years of absence, and will probably be the only tented show to visit this city.

The Exiles is to be revived in the near future by the stock company at the Castle Square. It has not been seen here since it was played at the Boston.

A. C. Henderson, who has joined the stock company at the Empire, first came to Boston with Janauschek. He has been doing stock work in New York, Buffalo, and Troy.

Cousin Louisa is to be produced at the Park on April 23. It is a comedy by Frederick Paulding, and the cast will include Mary Van Buren, Dorothy Revell, Kate Denin Wilson, Suzanne Perry, Charles Sherry, Charles Swickards, Samuel Reed, Wallace Eddinger, and George Robert.

William S. Albert, the American who was arrested in Nicaragua and was recently released, returned to Boston last week with his wife, who was professionally known as Sadie Cushman until their marriage.

George C. Tyler, of Liebler and Company, who has been in Boston during the past week while Eleanor Robson was rehearsing Susan in Search of a Husband, which E. W. Presbrey has adapted from a story by Jerome K. Jerome, will start almost immediately for Europe. He plans a delightful outing trip, with an auto journey through Italy and Sicily as one of the principal attractions.

JAY BENTON.

ST. LOUIS.

Yiddish Plays—E. S. Willard—The Prince Chap—Ben Greet's Company—Notes.

(Special to The Mirror.)

ST. LOUIS, March 19.

At the Olympic yesterday afternoon and night the Thalia Yiddish Theatre company was seen in two performances; a play founded on the Kreutzer Sonata at the matinee and Jacob Gordin's God, Man and the Devil at night. The Kreutzer Sonata in theme, etc., is known to theatre patrons, and the Yiddish players invested it with all the naturalness and intensity for which they are noted. David Kessler, Morris Moskowitz, Samuel Tornburg and others had the prominent parts in the evening. Gordin seems to have followed Goethe's Faust very closely from the Prologue in Heaven to much of the remaining action. But the Devil does not woo man by the allurements of the flesh. The *vade mecum* is gold, "klingus," as the text has it. The Devil does not conquer, but Man meets his doom when for gold he profanes the temple by offering for money the use of bogus priestly vestments. The method pursued by the Thalia players is naturalness itself and powerful accordingly. Two large audiences followed the presentations intently.

Those of us who expressed the hope that we had seen the last of Rip Van Winkle have again to take heart of hope now that Thomas Jefferson is in town with it once more. He began at the Century last night with the same, and to-night Treasurer Cave had his tenth annual benefit and a crowded house. The redeeming feature of the play is the Gretchen of Ethel Fuller, who in very brief time last Summer made herself a great favorite at the Suburban Garden and later, after she had taken away too much applause from Melbourne MacDowell, at West End Heights. That Miss Fuller is worthy of something one thousand per cent. better than Gretchen in Rip Van Winkle is conceded. The talented woman will make amends when she gets among us again this year in the good old Summer time in St. Louis.

E. S. Willard at the Olympic to-night began the most varied repertoire he has ever offered here. It includes David Garrick, The Man Who Was (founded on Kipling's story of the same title), The Fool's Revenge, A Pair of Spectacles, The Middleman, The Professor's Love Story, and Tom Pinch. Willard used The Man Who Was as a curtain-raiser to-night and it proved a fitting introduction. There is much interest in his assumption of the late Edwin Booth's famous part in The Fool's Revenge. His company is made up of capable players, but, as usual, Willard's intense individuality stands out alone. He is much of a favorite here and is certain to have a profitable week.

Something to which the overworked word "dainty" may be applied with safety is The Prince Chap, which started in last night at the Garrick. We do not know the author, Edward Peple, out here, save for the record of his early struggles for recognition, which seem to have been strenuous in the extreme. Yet if troubles at the beginning only end our troubles, striving is all the easier thereafter. So let it be with Peple; for he has in The Prince Chap a meritorious work, a trifle too fine and tender for general consumption, perhaps, but making ably for stage betterment, which, with a little money here and there, is what all of us are after. Claudia, played by three persons during the action, is a fine creation. Little Helen Pullman first takes the part; then it is given to Edith Speare, and Claudia's days of young womanhood are presented by Grayce Scott, really of St. Louis and featured accordingly. Miss Scott is Mrs. Robert Lawrence Giffen, her husband having made an excellent record for himself as a liberal producer in the old stock days at the Grand and the Imperial. Cyril Scott is the Prince Chap and a clever actor. Mary Keogh makes much out of the slavey, Phoebe Puckers. She has a Katie Barry style and much exuberance. But for the secondary characters the play would be hard to sustain in interest, still the company is of a size and an ensemble capable of holding the attention of the house. It is suited to the entertainment of the Garrick patronage, which has, of late, had access to the best modern things available and seems to like them.

Macbeth, As You Like It, The Merchant of Venice, and Julius Cæsar are the offering of the Ben Greet Players now at the Odeon. Greet has established a considerable following here among our not too comprehensive cultured set, and they evince much regard for Shakespeare after the Elizabethan manner. Greet is careful to state that he is not demonstrating how Shakespeare was enacted during the poet's lifetime, but is desirous of acting his plays as far as possible as they were written. He dispenses with two features of the Elizabethan theatre: the acting of men and boys in the female characters and the crowding of the stage and side boxes with noisy spectators. And then, by way of programme comment, he quotes feilcitously from Austin Dobson:

When Burbage played the stage was bare
Of fount and temple, tower and stair;
Two backswords eked a battle out,
Two supers made a rabble rout;
The throne of Denmark was a chair!

And yet, no less, the audience there
Thrilled through all changes of despair—
Hope, anger, fear, delight and doubt—
When Burbage played!

This is the actor's gift—to share
All moods, all passions, nor to care
One whit for scene, so he without
Can lead men's minds the roundabout—
Stirred, as of old, those hearers were
When Burbage played!

Greet will help to make a theatre holiday in St. Louis this week. It's Lent, and, as already related, we have Rip Van Winkle with us.

For some unaccountable reason the Choral-Symphony Society announces the close of its Sunday popular concerts on March 25. Everybody thought they were making money. It seems that the concerts were so popular that numerous charitable organizations found it impossible to get revenue from musical affairs for the support of their various enterprises. Music, heavenly maid, is once more being strangled in the houses for hoboes, foundling asylums, etc. The Salvation Army is not a complainant in this instance. The Army bakes its own bread and makes its own noise on the sackbut, the bewgag, the psaltry, and eke the plectrum.

Frans von Schoenthan's Der Raub der Sabinerinnen, known as A Night Off, was the Heinemann-Welb offering at the Odeon Wednesday night. Last night the German version of The Taming of the Shrew was given for the first time here in the Schlegel-Tieck reading. Ludwig Lindikoff, leading man, was the Petruchio and beneficiary. The Katharine was ably presented by Vilma von Hohenau.

John and Emma Ray are at the Grand with a musical extravaganza, Down the Pike, which revives tender memories of the old World's Fair days and nights. Immense Mrs. Ray and grotesque Johnny Ray are well suited in this piece and the musical numbers are fetching. In the company, John T. Thomas, the Welsh barytone; Dan Coleman, Harry Lester Mason, Jessie Chapman, Julia Sweeney, and others, are given every chance to entertain when the Rays are off the stage, which, from the nature of the case, cannot be often.

Slaves of the Mine, a strong melodrama with much mechanism of a startling kind, is back at the Imperial. Despite the heavy onlay of color in some of the scenes and the much accentuated rhetoric of the lines, the play would have to be a good deal worse to be designated bad. It is perhaps not a safe contribution to the solution of the labor question, but there is no gainsaying the fact that thousands of wage-workers and others get their ideas of their own and other people's state from just such plays, rather than from the newspapers and other agencies of public enlightenment. The lurid, turgid melodrama is no longer a negligible quantity in this relation.

When the World Sleeps is Manager Garen's nocturnal title at Havlin's. The world in this instance is a girl somnambulist with whom two brothers are in love. The girl in an access of somnolency stumbles over the body of one of the

brothers who has been killed. The other brother finds the two together and believing the girl has slain the brother, takes the blame upon himself. Then, after the manner of well-regulated melodrama, varicose unique climaxes ensue. Havlin's Sunday patronage like the piece immensely. Why say more?

Ernest Richard Kroeger, late chief of the music programme section of the World's Fair, continues to give his Friday afternoon piano recitals at the new Musical Arts Building, Boyle avenue and Olive street.

Mrs. Mary Hannerty, aged 75, mother of James J. Hannerty and mother-in-law of Mr. Patrick Short, manager of the Olympic and Century Theatres, died last week and was buried on Saturday. Obsequies were conducted at the New Cathedral Chapel. Mrs. Hannerty was a much-beloved woman, known for her many unostentatious charities.

Henry W. Blossom of this city, the playwright who wrote Mlle. Modiste, against whose manager, Charles B. Dillingham, suit has been filed in New York by Clara Lipman for alleged appropriation by Blossom of the first act of Julie Bonbon, has been interviewed at his home here. Mr. Blossom declares he has never seen Julie Bonbon produced, never read the book or heard the story from Mr. Dillingham or anybody else. He avers that there is always sure to be similarity in plays containing scenes in millinery establishments, that the new things in said establishments are the goods for sale and not the people buying them or their actions; and that if under such like circumstances the action of the two pieces is similar, it is merely a coincidence, nothing else. He further deposes that Miss Lipman is bringing the suit at the instance of her managers and for advertising purposes.

Attractions next week: Garrick, Leo Ditrichstein in Before and After; Olympic, E. H. Sothern and Julia Marlowe in repertoire; Century, Richard Carle in The Mayor of Tokio; Grand, Effie Fay in The Belle of Avenue A; Imperial, Lincoln J. Carter's Flaming Arrow; Havlin's, The Factory Girl.

RICHARD SPAMER.

PHILADELPHIA.

Mrs. Fiske's Successes—The Walls of Jericho—May Irwin—Rosalie—Fay Templeton.

(Special to The Mirror.)

PHILADELPHIA, March 19.

Mrs. Fiske and her noted company is at the Lyric Theatre for this week, playing a return engagement to satisfy the many admirers of this noted artist. Mrs. Fiske is supported by an admirable company of players, who are thoroughly appreciated, and their reception this evening was a just tribute to an absolutely perfect representation. Leah Kleschna is the programme, with Hedda Gabler for a single performance on Thursday evening. For the Saturday matinee there are three one-act plays—Dolce, by John Luther Long; A Light from St. Agnes, and The Eyes of the Heart, the two latter by Mrs. Fiske. Bertha Kalich in Monna Vanna, her first appearance in this city, will be seen on March 26 for two weeks. Arnold Daly in You Never Can Tell arrives on April 9.

Ellen Beach Gaw, the well-known vocalist, appears for a single concert at the Lyric Theatre on the afternoon of March 20.

At the Broad Street Theatre, James K. Hackett and Mary Mannering in The Walls of Jericho are the attraction. This is their first joint appearance in this city for many years. The play is received with great favor.

Jolly May Irwin is on deck at the Chestnut Street Theatre with Mrs. Black Is Back and a new budget of songs. The Aarons Musical Comedy company in The Pink Hussars follow on April 2.

Willard Spenser's new opera, which has been named Rosalie, will receive its first production on any stage on April 23 at the Chestnut Street Theatre. Claire Maentz will be the prima donna, aided by Helen Byron, Marie Littlefield, Mignonne Palmer, Henry Norman, Joe Edmund, Albert Parr, Clarence Wilbur, Robert Broderick, William Laverty, and Horace Wright.

Fay Templeton, with her latest success, Forty-five Minutes from Broadway, opened to-night at the Chestnut Street Opera House. The piece is a novelty, but represents two and a half hours of solid fun in which Fay Templeton fully earned the merited applause. Sousa's new opera, A Free Lance, with Joseph Cauthorn, follows on April 2.

The Little Gray Lady, with Dorothy Donnelly, Julia Dean and the New York cast, inaugurated a two weeks' stay this evening at the Garrick Theatre, and was favorably received. It is a story of everyday life, full of human interest and cleverly portrayed.

Blue Grass, the racing drama, is in its third and final week at the Walnut Street Theatre. The production is greatly improved and the action quickened. William A. Brady's latest, The Redskin, follows on March 26. Wright Lorrimer in The Shepherd King appears on April 9.

The Grand Opera House turned away people this evening, the attraction being the first appearance in this city at popular prices of Wilton Lackaye in The Pit. This will be a great week; the receipts are something phenomenal. A special matinee of Trilby will be given on Friday, with Lackaye in his original creation. Wonderland follows on March 26. New York Hippodrome with A Yankee Circus on Mars, on Tuesday, April 3, as Monday night will be devoted to a full dress rehearsal.

The Sultan of Sulu, for its second and final week, is doing well at the Park Theatre. George Sidney, in Busy Izzy's Vacation, follows on March 26. In New York Town on April 2. Williams and Walker, in Abyssinia, on April 9.

Texas, with Charles D. Coburn and Mabel Dixey in the leading roles, is the attraction at the Girard Avenue Theatre. Custer's Last Fight is presented on March 26; Florence Bindley, in the Street Singer, on April 2.

A worthy production of The Eternal City, with Jane Kennard, William E. Bonney, Emmet C. King, and W. V. Ransons is at the National Theatre this week, playing to a splendid opening. Ben of the Broken Bow Ranch is advertised for March 26.

A Desperate Chance, in spite of its many previous dates, is a good attraction this week at the People's Theatre. It is full of excitement from start to finish. How Hearts Are Broken will be explained on March 26.

Hart's Kensington Theatre presents More to Be Pitied Than Scorned, with a large cast of capable people. This house is doing well and is popular with uptown patrons. Uncle Tom's Cabin comes on March 26.

Blaney's Arch Street Theatre offers Lottie Williams in her big success, My Tom-Boy Girl, a musical drama with many specialties that attract the masses. The Eye Witness gives his evidence on March 26.

Forepaugh's Theatre Stock company presents another worthy production, The Lost Paradise, with elaborate scenic surroundings and a worthy cast, fully warranting the crowded patronage. Men and Women comes on March 26.

Darcy and Speck's Stock company at the Standard Theatre appear in Gypsy Jack, with the annual benefit to George Arvine on March 23. The Village Parson comes on March 26.

Dumont's Minstrels at the Eleventh Street Opera House continue with unchanged programme.

Philadelphia is running wild in the building of new theatres. It is all right for George A. Wegefarth and his new theatre in West Philadelphia, for he will book attractions for two weeks instead of one, as now done at his Grand Opera House. How can the others be fed with the present supply of attractions?

S. FRENBERGER.

BALTIMORE.

Grand Opera—The Ham Tree—Princess Beggar—The Rose of the Alhambra—The Grafter.

(Special to The Mirror.)

BALTIMORE, March 19.

All interest is centred this week on the grand opera at the Lyric, which will be the success of the season. The demand for seats at the four performances of the Metropolitan Opera company beginning this evening has been marked. Mrs. Roosevelt was present to-night at the presentation of Marta; also Governor Warfield and Mayor Timanus. Every seat being occupied and nearly all standing room being taken the curtain was raised on a house conspicuous for the brilliancy of its audience. With Sembrich, Walker, Caruso, Plancon, Rossi, Dufriche, and Foglia the opera was admirably interpreted. Tuesday evening Heinrich Knote, Otto Goritz, Marie Rappold, Louise Homer, Marcel Journet, and Adolph Muehlmann give Lohengrin; Wednesday afternoon Die Walkeure, with Olive Fremstedt, Alois Burgstaller, Edyth Walker, Louise Homer, and Anton Van Rooy, is the opera; on Wednesday night Faust, with Enrico, Caruso, Emma Eames, Pol Plancon, Antonio Scotti, Josephine Jacoby and Mathilde Bauermeister, and Bernard Begue.

McIntyre and Heath are at Ford's to-night presenting their new musical novelty, The Ham Tree. The play is in three parts, and McIntyre and Heath are well up to the front all through the piece. An essential feature is the chorus, rather the youngest and prettiest seen in a musical production this season. Maxine Elliott will follow in Her Great Match; Robert Edeson succeeds her in Strongheart.

Princess Beggar follows Charley's Aunt at the Albaugh Theatre, which, in spite of the fact that it has been produced many times, proved attractive. Paula Edwardes as the Princess Beggar assumes an attractive role which she well portrays. Henry E. Dixey in The Man on the Box follows.

At the Academy of Music Madame Blauvelt is to be seen in The Rose of the Alhambra, a romantic opera with both scenes laid in Spain. Being the work of Charles Emerson Cook it has a tangible plot, some beautiful lyrics, and dialogue which does not bore. The music is by Lucius Hosmer, a new writer, but one who gives promise of a brilliant career by his work in this opera. On March 26 Frank Howe, Jr., will present Blue Grass; on April 2, Fay Templeton appears in Forty-five Minutes from Broadway.

The frequenters of the Auditorium are being entertained this week by Hap Ward in The Grafter. The next attraction will be The Sultan of Sulu.

The attraction at Blaney's is the farcical comedy, McFadden's Flats. It is surrounded with many new features which prove an added attraction. The Smart Set will follow.

At the Gaiety, Rose Sydell's burlesque company is entertaining good houses. At the close of this week The Bon Tons come to town.

Chinatown Charlie claims the attention of the patrons of the Holliday Street; for those who do not know New York it has a special attraction, giving as it does graphic descriptions of New York's hidden life. David Higgins in His Last Dollar will follow.

The Clansman, at the Academy, was the play most talked about during the past week, and, though difference of opinion was considerable in regard to the judgment of the author in presenting such a piece, no one denied its strong dramatic interest.

The Rollicking Girl has had a fine week at Ford's, largely due to the amusing work of Mr. Sam Bernard.

HAROLD RUTLEDGE.

WASHINGTON.

Robert Mantell—Henrietta Crosman as Rosalind—Man on the Box—Grand Opera.

(Special to The Mirror.)

WASHINGTON, March 19.

Robert Mantell's week in Shakespearean representation at the Columbia Theatre looks extremely good. To-night an excellent presentation of King Lear is given, the star being enthusiastically received. A large advance sale is recorded for the other presentations of the week, which include Macbeth, Hamlet, Othello, and Richard III. Next week McIntyre and Heath come in The Ham Tree.

Shakespearean comedy at the New National is equally successful with Henrietta Crosman's delightful performance of Rosalind in As You Like It. This engagement is for three nights and the Wednesday matinee. Wednesday night Mary, Mary, Quite Contrary will be the bill. For the remainder of the week the Conried Metropolitan Grand Opera company will give four operas—The Queen of Sheba, Lucia de Lammermoor, La Tosca, and a double bill for the closing night, Haensel and Graetel and I' Pagliacci. Robert Edeson in Strongheart follows.

At the Belasco Henry E. Dixey in The Man on the Box is a marked success. This clever story has been given a most interesting dramatization. Paula Edwardes in The Princess Beggar opens next Monday.

Peggy from Paris, with Arthur Deagon and a large and talented musical comedy support, opens to-day at the popular Majestic. The Volunteer Organist follows.

Lincoln J. Carter's melodramatic thriller, The Eye Witness, teeming with sensational effects and presented by a strong company, crowds the Academy of Music. The Queen of the White Slaves is next week's announcement.

Ira J. La Motte, for several years the successful resident manager of the Lafayette Square and the Belasco theatres, which position he resigned to resume relations with Stair, Kernan and Rife in a Baltimore house, has taken charge of the Majestic Theatre, succeeding Frank P. Sargent. Mr. La Motte is one of the most popular men ever connected with local theatricals.

At the National Theatre Sunday night the concluding concert of the Washington Saengerbund took place before a crowded house. The chorus of seventy voices, under the direction of Henry Xander, was assisted by the United States Marine Band Orchestra. The soloists were Freda Stender and Irene Dieterick, sopranos, and Theodore Van Yorx, tenor.

The Man and the Law is the title of the adaptation of Victor Hugo's famous "Les Miserables," which is now in constant rehearsal by Wilton Lackaye and William A. Brady's company for an early Spring production. Mr. Lackaye is enthusiastic over its prospects for the biggest kind of success.

JOHN T. WARDE.

PITTSBURGH.

Fiske O'Hara—You Never Can Tell and Candida—Her Great Match—How Baxter Butted In.

(Special to The Mirror.)

PITTSBURGH, March 19.

Fiske O'Hara was well received to-night at the Alvin by a large audience in his play, Mr. Blarney from Ireland. He possesses a good tenor voice and appearance; his songs were liked, and his acting, too. Next week Eva Tanguay plays a return engagement in The Sambo Girl. Arizona follows.

At the Bijou to-day the large audiences found Fast Life in New York to their liking. Both the cast and scenery are adequate. No Mother to Guide Her is the booking for next week.

How Baxter Butted In pleased a large audience up at the Empire to-night. Sidney Toler is an actor of much ability, and his part of Billy Baxter is cleverly played. The Four Huntings in The Fool House is the next attraction.

To-night's audience at the Belasco seemed well pleased with You Never Can Tell, which is given by an excellent company and tastefully staged. Candida will be played on Thursday night and Saturday afternoon. Next Monday Mrs. Fiske returns for a week and will be seen in Leah Kleschna, Hedda Gabler, and a triple bill—A Light from St. Agnes, The Eyes of the Heart, and Dolce. Underlined is Bertha Galland in Sweet Kitty Bellairs.

Maxine Elliott and her company are at the Nixon in Her Great Match. Next week the Conried Grand Opera company appears in eight performances, as follows: Queen of Sheba, Carmen, Le Nozze di Figaro, Lohengrin, La Bohème, Die Walkuere, Don Pasquale, followed by Hansel and Gretel, and Faust. The Prince of India is underlined for two weeks.

The Parisian Widows drew large audiences to the Gayety to-day. The Four Carrolls and their dog is the feature of the olio bill. Next week come Rose Sydell's London Belles.

Burr McIntosh repeats his lecture, With Secretary Taft in the Orient, on Wednesday night at Carnegie Music Hall.

The death of "Jim" Conant in New York city last week was a shock to his theatrical acquaintances in this city, which was his home. He was well known here through his management of the old Casino and Duquesne Garden. Thomas F. Kirk, Jr., had charge of his interment.

At Williams' Academy are The Jolly Girls; the usual crowds attended to-day's performances.

ALBERT S. L. HEWES.

CINCINNATI.

John Drew—Mrs. Fiske as Hedda Gabler—The Belle of Avenue A—He and His Sister.

(Special to The Mirror.)

CINCINNATI, March 19.

E. S. Willard finished a big week's business at the Grand on Saturday night and was succeeded to-night by John Drew in De Lancy. The audience found much to applaud in the work of the star and his clever leading woman, Margaret Dale. The Wizard of Oz follows.

Mrs. Fiske and the Manhattan company had two extremely large audiences at the special matinees of Hedda Gabler last week, and the performances were generally considered the artistic treats of the season.

The effect of the worst weather of the season was felt somewhat by all the houses in the city last week, though, naturally, those which had large advance sales suffered the least.

Effie Fay, who has not played here for a number of seasons, is at the Walnut in her new play, The Belle of Avenue A, and is drawing fine houses.

From Virginius to The Texas Steer is about as long a dramatic step as any company could well take, but the Forepaugh players have managed to do it well, the sprightly Hoyt piece being enthusiastically received by the opening audiences.

The German company yesterday presented a play new to this city, He and His Sister, for the annual benefit of Lizzie Forster, the popular soubrette of the company. The usual Sunday night audience packed the Grand and enjoyed every moment of the performance.

A Hot Old Time, which was repeatedly given here with the Rays in the principal parts, is this week's bill at the Lyceum, where it offers a welcome relief from the usual run of melodrama.

For the first time this season there is nothing in town this week even remotely resembling melodrama, for Heuck's, too, has gone over to the lighter form of play, with the Russell Brothers as the stars. They are great favorites at this house and are sure of a big week's business.

H. A. SUTTON.

FITZGERALD MURPHY.

Fitzgerald Murphy, playwright, poet and actor, died of consumption at Phœnix, Ariz., on the morning of March 15. He was only thirty-eight years of age, his comparatively short career having been singularly varied.

Fitzgerald Murphy was born in Cahirciveen, County Kerry, Ireland, in 1868, in a household where Gaelic was the language spoken; in fact he was able to speak Gaelic fluently up to the time of his death. The rudiments of his education he received at the monastery of the Christian Brothers. In 1881 he came to America as a steerage passenger, landing at Castle Garden when twelve years old with but half a sovereign between him and destitution. The following year he had the good fortune to meet the Irish poet and patriot, John Boyle O'Reilly, in Boston, and this generous fellow-countryman gave him the position of printer's devil on the Boston *Pilot*. While connected with the *Pilot* young Murphy wrote a number of poems, soon graduating into regular journalistic employment. His first play, written about this time and produced by amateurs, was entitled Shamrock and Rose, and has since been published.

Having come to New York city in 1889, he secured work as a reporter on the *Morning Journal*; and during the period of his service on that paper he completed two plays, The Power of Passion, based on The Kreutzer Sonata, and A Bit of Blarney, composed in four days on a bet. He abandoned his post on the *Journal* to join Margaret Mather's company, with which he played eighteen parts in the course of a single season, leaving the stage at the end of the tour to take another reportorial position on the staff of the *World*. A certain "story" that he wrote for the *World* about Don Juan pleased Mansfield to such a degree that he engaged Mr. Murphy as secretary. Fitzgerald Murphy gave up this work with Mansfield to become once more an actor himself. He appeared as a star in one of his own compositions, Neil Agrah, a revised version of Shamrock and Rose. He never seems to have taken his histrionic attempts with undue seriousness, for though he was by no means an inefficient performer, he wrote of his own exploits, "The inexorable law of the survival of the fittest extinguished my stellar brilliancy in a merciful eclipse."

On Dec. 21, 1891, Fitzgerald Murphy appeared in the New York production of That Girl from Mexico in the minor role of Nelson Montgomery, making a favorable impression. That same season he became advance agent for Carroll Johnson's company, and on the trip to the Pacific Coast wrote the first play which was to bring him somewhat prominently before the public as an active dramatist—The Irish Statesman. This typical Irish drama had its first production on any stage at the hands of Johnson's company at Jersey City in December, 1892, and proved to be a drawing card at popular prices. The Silver Lining, a melodramatic Western play dealing with sociological problems arising from the failure of crops and the foreclosure of a mortgage, had its first presentation at the Chicago Opera House on Sept. 1, 1895. The Lights of Broadway, a four-act melodrama, was completed in 1902. The Power of the Cross created a considerable sensation on the road during the Autumn and early Winter of 1902, appearing in the metropolis at the Third Avenue on Dec. 29. THE MIRROR review of this production remarks that, though the general tenor of the piece was somewhat above the heads of the audience, the more intense passages were vigorously applauded. Beware of Men, also a melodrama in the customary four divisions, was produced at the Metropolis on Aug. 24, 1903. Even though the work of Mr. Murphy must be typified as belonging to a secondary class it should be remembered that his motivation was unusually sincere and his sense of construction undeniable. In March, 1903, he underwent what was considered a successful operation for peritonitis.

THE NEW THEATRE.

The Building Committee of the Board of Founders of the New Theatre, which includes Charles T. Barney, Eliot Gregory, Otto H. Hahn, Harry P. Whitney, and Henry R. Winthrop, has announced the names of the architectural firms who will submit plans for the structure. They are Barney and Chapman, Carrere and Hastings, Delano and Aldrich, J. H. Freedlander, Hoppen, Koen and Huntington, George B. Post and Sons, Robertson and Potter, Trowbridge and Livingston, and Warren and Wetmore. The jury will consist of three outside architects selected by the competing firms, three members of the Board of Founders, and one theatrical expert. Bram Stoker, literary adviser and business manager for Sir Henry Irving, is reported to have been offered the stage direction of the enterprise.

ANOTHER THEATRE BILL.

A bill to meet the exigencies arising in the controversy James S. Metcalfe, the theatrical critic, has had with the Theatrical Trust, was introduced in the Assembly at Albany on March 16, by Murphy of New York and in the Senate by Gardner of Brooklyn, its main provision being to compel the managers of places of amusement to permit any person to enter these places unless his conduct on the premises is such as to make him objectionable. The bill says: "All persons within the jurisdiction of the State shall be entitled to the full accommodations, advantages, facilities and privileges of licensed theatres and places of amusement, and a person who, as owner or lessee or manager or employee of a licensed theatre or place of amusement, excludes without just cause or excuse from said theatre or place of amusement any person, shall be guilty of a misdemeanor."

PROFESSIONAL DOINGS.

Members of the Eastern Under Southern Skies company spent a day at Niagara Falls on March 14.

Mrs. Holt-Wakefield gave an entertainment consisting of a series of dramatic impersonations and musical numbers at the Waldorf-Astoria on March 14. She was assisted by Julien Paul Blitz, 'cellist, and Bertram Fox, pianist.

Dorrit Ashton was especially engaged for the role of Anne Devlin in Robert Emmet at the Yorkville Theatre last week.

The Redskin will end its New York engagement at the Liberty Theatre on March 24.

Joseph Altschul, a musician and composer, committed suicide at his rooms in New York city on March 14. He was despondent after a nervous breakdown from overwork.

Lois Garrett, of Hoity Toity, has been called to Oklahoma City on account of the serious illness of her father.

The Galloper, with Raymond Hitchcock, is scheduled to leave the Garden Theatre on March 31 to start on tour.

Jane Laurel is at St. Vincent's Hospital, New York city, rapidly recovering from an operation for appendicitis.

Giovanni Rossi, leader of the Italian chorus at the Metropolitan Opera House; Giuseppi Bighineilo, Carlo Nalato and Carlo Stefani, members of the quartette, have applied for naturalization and took out their first papers last Wednesday.

The engagement of The Redskin at the Liberty Theatre will end on March 24.

An East Indian matinee will be given at the Hudson Theatre on March 29. Ruth St. Denis will appear in a series of Hindu dances and a feature of the entertainment will be a rendition of Harvey Loomis' Symphony by Theodore Bendix and his orchestra.

The horse William J. Kelly rode in Robert Emmet at the Yorkville Theatre last week bolted with his rider Monday night, crashed through the back drop, ran out of the stage door and brought up against a Lexington Avenue car. Mr. Kelly was uninjured, but Charles Arthur and Thomas McLarine were badly bruised in trying to stop the horse. The performance was delayed for fifteen minutes.

Florence Gale has returned to New York from her recent trip West, where she visited her childhood home.

Pauline Palmer (Mrs. Harry English) has replaced Ethel Davis in the Harkins Stock company, which sailed for the West Indies on March 15 from Halifax, Nova Scotia.

The marriage of Viola Allen has been formally announced by means of the following card which has been received by many of her friends: "Mr. and Mrs. Charles Leslie Allen have the honor of announcing the marriage of their daughter, Viola Emily, to Mr. Peter Edward Cornell Duryea on Wednesday, the sixteenth of August, one thousand nine hundred and five, at Louisville, Kentucky."

Irvin R. Walton, who has been with W. S. Harkins' company since Dec. 25, is going through the West Indies for eight weeks with the same company, opening at Kingston, Jamaica; then playing Santiago, Trinidad, Barbados and the Bermuda Islands.

Claude Pelham, once a popular actor, is very ill with consumption at Chatham, Canada, where he was sent by charitable friends in Conneaut, O., to join his wife and family. Mrs. Pelham has been caring for him and now has an engagement in Chatham, but it will be several weeks before her company opens.

Dr. Ludwig Fulda's play, Die Maskerade, was given at Yale University by the Irving Place Theatre company on March 7 for the benefit of the German Seminary in the university.

Henrietta Crosman will revive Mary, Mary, Quite Contrary in Washington this week. Before the end of the season Miss Crosman will try out a new play.

Mrs. Sweatnam, wife of Willis P. Sweatnam, of The County Chairman fame, is spending March in Elizabeth City, N. C., in the hope of curing an aggravating cough.

After a visit of three weeks at Mount Clemens, Mich., May Smith Robbins (Little Trixie) has returned to her home, in Connellsville, Pa.

Mary Baker, now with McFadden's Flats, has been engaged by Gus Hill for his new musical comedy, Around the Clock, which will be produced early next season.

Edwin H. Clayton, who is spending a few weeks at his home in Boston, was especially engaged to play Oswald in Ghosts, given under the auspices of the Whittemore Club, of Brookline.

Arrangements are under way for The Umpire, now running at the La Salle Theatre, Chicago, to come into the Bijou Theatre when David Warfield retires for his Summer rest. The title will be changed to The District Leader.

The English farce, What the Butler Saw, will be produced at the Garrick Theatre in about three weeks. The American rights are owned by W. H. Reynolds, president of the Garrick Theatre Company.

Harry Leighton has been engaged to dramatize Dr. Cyrus Townsend Brady's novels. He will begin first on "A Corner in Coffee," which has already been used on the stage by Tim Murphy.

The first reading of Stephen Phillips' new play, Nero, was given at the Twelfth Night Club on March 13 by Mary S. Thompson.

The Court of Appeals of California has decided that the decree of divorce secured by Mrs. Ira Paul Wilkerson (Maude Amber) against her husband must stand as granted by the Supreme Court.

William Thomas, a member of the chorus of Wonderland, committed suicide by drinking carbolic acid on the stage of the Columbia Theatre, Washington, D. C., on March 13. He was twenty-two years old and claimed Saginaw, Mich., as his home.

The sale of the Amphion Theatre, Brooklyn, to Charles E. Blaney has been ratified by the Amphion Academy company.

Florence Roberts' New York appearance in The Strength of the Weak will be at the Liberty Theatre on April 16.

The Grand Opera House, Seattle, Wash., has been rented to Russell and Drew for a period of four months, starting on May 1. The new managers will organize a Summer stock company to play at popular prices.

Madame Kitty Berger and a selected company gave a musicale in the ballroom at Delmonico's on the afternoon of March 13. Adele Stoneman, William E. Philp, Antoinette S. Harding, Frank Deam, vocalists; Marta Vall, violinist, and Edmund Russell in a costume recitation, with Madame Berger herself in several selections upon the harp zither made up the programme.

The Consolidated Amusement Company was recently incorporated in Albany with the capital named at $500,000, half paid up. The company is formed to buy, lease and build theatres throughout the country and intends to build theatres in Allegheny, Pa., West Philadelphia, Jersey City, and in Chicago in the "loop."

Dorothy Tennant, who has been ill with typhoid fever since Feb. 16, is slowly regaining her strength at a hospital in Milwaukee. She will be able to resume work in about a week.

Tim Murphy has closed a contract by which he secures an original comedy in three acts, entitled Rufus Rugg, by Paul Wilstach. Mr. Murphy concluded his Winter season at the end of last week and will return at once to New York to organize the cast for Rufus Rugg, which he will present for four weeks on tour this Spring and produce in New York city at the end of next August.

THIS WEEK'S ATTRACTIONS.

Pastor's.

Miss Norton and Paul Nicholson in Miss Norton's new sketch, Ella's All Right; Leona Thurber, Rice and Elmer, Potter and Hartwell, Monsignor Ellwood and company, Willie Gardner, John Zimmer, Frankie St. John and John Le Fevre, Harris and Beauregarde, Carroll and Baker, Williams and Pullman, John and Mamie Conroy, and Adams and White.

Keith's Union Square.

Keller's American Zouave Girls, the Six Provenzies, Harmony Four, Emmett De Voy and company, Dillon Brothers, A. W. Asra, Bobby North, Murphy and Andrews, Carter and Bluford, J. Warren Keane, Senator Frank Bell, Brazil and Brazil, and the Sawadas.

Proctor's Twenty-third Street.

Grace Van Studdiford (New York vaudeville debut), Josephine Cohan and company, James J. Corbett and company, Fred Niblo, Mr. and Mrs. Gardner Crane, Charles F. Semon, Three Sisters Macarte, Hickey and Nelson, Nettie Vesta, and Black and Jones.

Hammerstein's Victoria.

Henri De Vries (second week), George Fuller Golden, Ward and Curran, Four Bard Brothers, Rappo Sisters, Two Pucks, Frank Lynn, Marguerite and Hanley, and Rostow.

Colonial.

Charles E. Evans and company, Frank D. Bryan and his American Girls, Therese Renz, Max Weldon Troupe, Macart's dogs and monkeys, Violet Dale, Kelly and Violette, and the Orpheus Comedy Four.

Proctor's Fifty-eighth Street.

Fred Walton and company, the Dollar Troupe, Wilfred Clarke and company, Italian Opera Trio, Stuart Barnes, Prelle's dogs, Allie Gilbert and her Summer Girls, Brown and Nevarro, and Delton Brothers.

Alhambra.

Vesta Victoria, Cliffe Bernac's Circus, Emma Carus, S. Miller Kent and company, Frank and Jen Latona, Charles Leonard Fletcher, the Millman Trio, and Walter C. Kelly.

Hurtig and Seamon's.

May Boley, assisted by the Polly Girls and James H. Harrington, Tom Hearn, the Mysterious Zancigs, Smedley, Arthur Sketch Club, Louise Brehany, Howard and Howard, Deltorelli and Glissando, and Orville and Frank.

Hippodrome.

A Society Circus, with Marcelline, the Four Rianos, the Bonhair-Gregory Troupe, Mlle. Leris, the Lecussons, the Grandischmidts and others.

LAST WEEK'S BILLS.

PROCTOR'S TWENTY-THIRD STREET.—Fred Walton, who made such a decided success in The Babes and the Baron at the Lyric Theatre a few months ago, made his New York vaudeville debut in a pantomimic sketch called Clasie's Dream. To say that he scored a hit is putting it very mildly indeed. His work was watched with the most intense interest, and though he did not say a word his actions and gestures were more eloquent than if he had been spouting humorous lines by the yard. As a pantomimist Walton has had few superiors. The finish and delicacy of his work is most remarkable, and met with as much appreciation at Proctor's as it did at the uptown house earlier in the Winter. His vaudeville sketch is prettily arranged. The first scene shows a nursery in which a child is playing with her dolls. The nurse comes to put her to bed and places her dolls in a tiny closet. The nurse then sings the youngster to sleep, and the stage is darkened for a quick change to a scene showing the dolls' house enlarged. The dolls and the toy soldier come to life and go through a funny little pantomime, most of the time being taken up with Mr. Walton's well-known specialty of a pantomimic argument with two wooden soldiers over a medal. An eccentric dance or two by the star and Hattie Burdell, who impersonates the wax doll, and a comedy scene by Mr. Walton and William Phinney, who is the dude doll, also add to the effectiveness of the sketch. The scene winds up with a duel between the toy soldier and the dude doll, and then we are suddenly brought back to the nursery. The little girl has had a dream, and when she wakes up she runs to the closet to see if her dolls are safe. The whole sketch is an exquisite bit of nonsense, and in the person of Mr. Walton vaudeville has acquired another star of the first magnitude. The scenery, costumes and properties used in this little production left nothing to be desired. Little Clara Mersereau as the child and Harriette Jenkins as the nurse did excellent work. An event of much importance was the first presentation here by Wilfred Clarke of a new sketch written by himself called What Will Happen Next, which is even funnier than No More Trouble. Mr. Clarke understands the needs of vaudeville audiences thoroughly, and in a legitimate way he wins as many laughs as the funniest knockabout or horseplay comedian on the vaudeville stage. The plot of What Will Happen Next is one of those funny mix-ups that defies description. It involves four people, two husbands and their wives, whose affairs are tangled in a series of mistaken identity incidents, each of which is funnier than the last. Mr. Clarke is forced to do the customary amount of lying when he finds himself in tight places, and emerges triumphant in the end, as all farce-comedy liars do. The sketch was played with abundant spirit by the author-comedian, who was ably seconded by Theo Carew, an actress of great vivacity and charm. Archie Gillies and Eleanor De Mott played the minor roles quite well. Mr. Clarke must be credited with another big success. In addition to the two principal novelties there was another new act offered by William H. Macart and John L. Kearney, called The Village Iceman. It is a hodge-podge of funny incidents strung together for the purpose of introducing Mr. Macart's quaint impersonation of an impossible female, who insists upon giving a rag baby a bath. The bit of business takes up about half of the time, and it is one long roar, as Mr. Macart goes through a lot of business in preparing the "baby" for the tub that would make even the most hardened visitor grin. The plot bobs up now and then, but it does not interfere in the least with the enjoyment of the audience. Mr. Kearney was a breezy lawyer who helped the fun along, and Louis Peters as a sheriff and Ethelyn Bradford were also in the cast. Stuart Barnes had a trying place next to closing the olio, but his bright monologue made its usual good impression. Frank Lynne, billed as "the famous English comedian," made his American debut and scored a mild success with some typical English topical songs with the usual patter. Gilroy, Haynes and Montgomery, a clever trio; Hoey and Lee, smart parodists; the Picchiani Troupe, the Five Romanos, and the three Daltons made up the remainder of the bill.

PROCTOR'S FIFTY-EIGHTH STREET.—William Courtleigh in Under the Third Degree was the headliner, and supported by his efficient company met with much appreciation. Junie McCree presented for the first time here his sketch, The Man from Denver, in which he introduces the character of the "dope fiend." The skit opens like a melodrama, but it is seen very soon that the serious drama is being burlesqued admirably. The piece is in three scenes, the first showing the home of Ruby Belle, an adventuress whose former lover turns up just as he does in a Kremer play. There is a mock-serious scene, at the end of which the man gives the woman only two hours in which to produce the man she calls her husband. She has no husband, but her smart little maid volunteers to find a man that will fill the bill temporarily. She runs down into Chinatown, where she encounters Bill the dope-fiend, who talks like a man in a trance. He agrees to be a make-believe husband for a hundred dollars, and is brought back to the house. The lover returns and there is a very funny scene, with a quiet though effective climax. Mr. McCree has never been seen to better advantage than in this odd character. His vocabulary of original slang is very copious, and the spectators learned a number of new expressions before the act was over. Mr. McCree spoke in a gentle voice, but every one of his lines carried weight. The sketch itself is one of the best seen here this season, and the Proctor audiences gave it unstinted approval. Harriet Ross as the adventuress, Zella Frank as the maid, and John P. Wade as the lover made up a good little company. Will H. Murphy, Blanche Nichols and company in From Zaza to Uncle Tom, were as usual a screaming success, and Hawthorne and Burt kept the audience in fine humor. Ad Carlisle's ponies and dogs, the Eight Vassar Girls, the four splendidly-formed Bard Brothers, the Herald Square Quartette, and May Leon and her pets made up the remainder of a big programme.

KEITH'S UNION SQUARE.—McMahon's Minstrel Maids and Watermelon Girls were the principal attraction, and the efforts of the girls who compose the troupe were received with every evidence of approval. The careful training of Tim McMahon was apparent in every move made during the act, and as he was on hand himself supervising things, the act ran with great smoothness. Carleton Macy and Maude Hall scored a positive hit in The Awakening, Clay Clement's cleverly written sketch, in which both Mr. Macy and Miss Hall have abundant opportunity to show their decided talents. The sketch is interesting from beginning to end, and there is not a moment in which the audience is not deeply interested. The comedy conversation of Tim McMahon and Edythe Chappelle was received with roars of laughter and abundant applause. They have a number of new jests which they spring in their quiet and effective way. The three Crane Brothers in their "rube" minstrel act, and Howard and North, presenting Those Were the Happy Days, came in for a big share of approbation. The Three Sisters Herzog-Camaras did a startling acrobatic act. The Americus Comedy Four, composed of Scott, Earle, Allen and Lynne, combined comedy and good singing in just the proper proportions and were accordingly rewarded with emphatic appreciation. The entertainers also included Caprice Lynn and Faye, the Aerial Smiths, Martin Brothers, Gorman and West, Fred P. Russell, and Adams and Mack.

PASTOR'S.—Lawrence and Harrington presented a new skit called Installments, in which they were quite successful, as it introduced the tough characters with which they have been identified for many seasons. The new portion of the act does not amount to much, as it simply leads up to the dancing finish, which naturally won the performers several recalls. The hit of the bill was scored by Ashley Miller, Ethel Browning and company in Mr. Miller's little comedy-drama, Caught. Both players do splendid legitimate work and they were rewarded with abundant applause. The Three Jacksons do an act that commands attention from lovers of physical culture. They punch bags with their hands, elbows and heads, and seem to be equally expert with all three portions of their bodies. They even punched bags fastened to the floor, and made few misses. Their finish is especially good. The Two Pucks were an extra attraction and their songs and dances were liberally encored. Trumbull and Barnes, two gorgeously dressed girls, sang and danced rather tamely. Good dancing by Hathaway and Walton, illustrated songs by Diamond and Smith, impersonations by Herr Sauna; Irene Lee, who wears trousers; Acker and Gilday, Cunningham and Smith, in George Totten Smith's sketch, The Shoplifter; Reeves and Quinn, and the Musical Brennans made up the remainder of the bill.

COLONIAL.—The Kilties Band made its first appearance in vaudeville and rendered a programme that met with approval. Under the bâton of Albert Crook the members played with great strenuousness. Interspersed between the selections were specialties by the Clan Johnstone Troupe, Scotch reelers and Irish jigsters, Tom Johnstone, sword dancer, and Albert Johnstone, bagpipe soloist. G. W. Griffiths is billed as the owner of the band and it is managed by P. J. Powers. A big laughing hit was made by Rice and Prevost, of whose antics the public never seems to grow tired. George Fuller Golden monologued in a satisfactory way and told many stories of his old friend Casey. Edmund Day and company in Mr. Day's playlet, The Sheriff, pleased lovers of comedy thoroughly. Melville Ellis made his reappearance in a bright and neat musical monologue that is refined and highly pleasing. The Globe of Death, Mayme Remington and her Buster Brownies, the Milani Trio, and Chalk Saunders were also well received.

HURTIG AND SEAMON'S.—Timothy J. Cronin presented for the first time here a new protean sketch called The Sheridan Ride to Winchester, written for him by James Connor Roach. Mr. Cronin is well known as a mimic and character comedian and his efforts met with a fair amount of appreciation. The Cricketa, a new act put on by George R. Wilson, included eleven girls and one man. It consists of some drills by the girls and solos sung by Florence Saunders, who is featured. Special scenery and effects are used. Hugh Stanton and Florence Modena got a reception at every performance, showing that their good work had not been forgotten. They were seen in For Reform, which is just as funny as ever. Frankie St. John and John Le Fevre were well liked in their neat and refined specialty, and they won several recalls. Others in the bill were the Mysterious Zancigs, Barney Fagan and Henrietta Byron, Louis Wesley and Mallory Brothers, Brooks and Halliday.

ALHAMBRA.—Charles E. Evans and company in It's Up to You, William; Mr. and Mrs. Gardner Crane and company in A Yankee's Love for Dixie; the Empire City Quartette, singing some new songs; Melville and Stetson, with their breezy specialty; Mr. and Mrs. Allison in the funny skit, Minnie from Minnesota; Cole and Johnson, with their latest compositions; the Glinseretti Troupe of acrobats; De Witt, Burns and Torrance in The Awakening of Toys, and the McGrath Brothers in their banjo act made up a fine bill that attracted splendid houses.

HAMMERSTEIN'S VICTORIA.—Henri De Vries made his first appearance at this house and overflowing audiences were present at every performance to see his remarkable impersonations in A Case of Arson. The excellent bill also included Theresa Renz, Charles F. Semon, Herbert Brooks, Fields and Ward, Jacob's dogs, Lillian Tyce and Irene Jermon, May Belfort and Eddie Mack.

HIPPODROME.—The usual large audiences continued to applaud the many wonders of A Society Circus. The splendid scenery, clever vaudeville performers and gorgeous ballets are still potent attractions for thousands.

The Burlesque Houses.

DEWEY.—Clark's Runaway Girls played a return engagement and were warmly welcomed by those who had enjoyed the performance before, as well as by many others. Hits were made by Susie Goodwin, Bert Wiggin, Burg Sisters and the Bowery Newsboys' Quartette. This week, Bob Manchester's company.

GOTHAM.—The Blue Ribbon Girls gave a pleasing performance that attracted the usual crowded houses. Adams and Drew, the World's Trio, and others scored in the olio. This week, the Majesties.

CIRCLE.—Weber and Rush's Bon Ton Burlesquers proved an excellent drawing card. This week, Harry Bryant's Extravaganza Company.

LONDON.—The Parisian Belles entertained good-sized audiences with an excellent olio and burlesques. This week, London Gaiety Girls.

MINER'S BOWERY.—Sam Devere, assisted by Andy Lewis, the Bijou Comedy Four, and Keeno, the juggler, appeared here last week. This week, May Howard company.

MINER'S EIGHTH AVENUE.—The Utopians, with Miller's elephants as a special feature, drew well and pleased. This week, Parisian Belles.

WILLIAM MORRIS MOVES.

William Morris, the vaudeville agent, moved in the midst of the big blizzard last week, from 6 West Twenty-eighth Street to his new offices in the Holland Building, 1440 Broadway, corner of Fortieth Street. In spite of the dreadful weather there was a large gathering of his friends and clients on hand to give Mr. Morris a fitting welcome. There were floral pieces in great profusion from all over the country, and the occasion was a gala one in every respect. After the proper congratulations had been extended Mr. Morris and his staff settled down to work getting things in order, and within a few hours everything was running with the usual clock-like smoothness. The accommodations in the new offices are superior in every respect to those heretofore occupied, and the busiest agent in the world will be able from this time forth to handle the immense volume of business that he controls in an entirely satisfactory manner. Mr. Morris has made extraordinary preparations for next season, as he is confident that vaudeville will enjoy a boom such as it has never known in the past. He is prepared to transact all of the business that can possibly be brought in, as he has his staff of assistants thoroughly organized, and can route a good act in a series of first-class houses within a few minutes after the preliminaries have been arranged. On April 2, Mr. Morris will open branch offices in Chicago, which will be in charge of Jesse L. Lasky, formerly with Henry B. C. Harris, who will be assisted by a staff chosen from Mr. Morris' faithful New York lieutenants.

JERSEY CITY WILL HAVE PLENTY.

If reports are true, there will be a Keith theatre in Jersey City next season. A. M. Bruggeman, owner of the Empire Theatre, Hoboken, said to be acting as agent for B. F. Keith, last week secured an option on a fine location at the top of the hill, and it is likely that building operations will soon be begun so that the new house will be ready for opening in September. S. Z. Poli, of New Haven, was in Jersey City a few days ago for the purpose of awarding the contracts for his new theatre. The ground has been cleared and work on the foundations will be started at once. As recorded in last week's MIRROR, the company managed by J. Austin Fynes has already bought the Bijou Theatre for the purpose of presenting vaudeville. In September, if present plans go through, Keith, Poli and Fynes will be competing for patronage in a city that has heretofore only known vaudeville by fits and starts, whenever T. W. Dinkins chose to put on a special bill at the Bon Ton. The outcome of the three-cornered fight will be watched with interest, especially by the actors, who will see in it an opportunity to give their salaries a gentle push in the right direction.

LASKY JOINS MORRIS.

Jesse L. Lasky, of Lasky, Rolfe and Company, will leave March 28 for Chicago to take personal charge of the Chicago branch of William Morris' new office. Mr. Rolfe will take his place in booking the attractions controlled by Lasky, Rolfe and Harris, and endeavor to keep up their high standard of novelty and excellence. Among their new attractions is a musical novelty, called the Innesaphone. It is a bell-horn eight feet high by fourteen feet long and takes nine people to blow it. There are nine separate mouthpieces and the sound is so complicated that it gives the impression of a brass band of thirty men. Another novelty is composed of fourteen colored musicians called the Black Hussars, who will use novel brass instruments. Still another attraction in rehearsal is a string quintette of men and women who will play in the centre of a beautiful shell. Victor Herbert is arranging the music. Radha, which is also a Lasky, Rolfe attraction, will soon appear at the Hudson Theatre at a series of special matinees.

TONY PASTOR'S ANNIVERSARY.

On Thursday, March 22, Tony Pastor will celebrate the forty-first anniversary of his management in New York city. For forty-one years his name has been above the door of a vaudeville theatre in New York and for forty-one years he has been a friend and helper of performers struggling on the ladder that leads to fame and fortune. His kindly nature, his timely advice and his never-failing generosity have helped hundreds of actors and actresses to attain positions of prominence on the stage. He is honored as a citizen, respected as a business man and cherished as a friend by thousands, and there is no one in the whole profession who does not wish him many more years of usefulness in the calling that he has always adorned.

FIVE-CENT VAUDEVILLE HERE.

Five-cent vaudeville has arrived in New York and already there are three or four places doing a thriving business. An uncommonly pretentious one has been opened in a building across the street from Tony Pastor's, and there are others on 125th Street and on Sixth Avenue above Fourteenth Street. The entertainment consists of moving pictures and illustrated songs, and as the expense of running them is comparatively small the chances for profit are very promising. Performances are given as often as the houses can be filled, so that the employees are kept very busy from noon until midnight.

FYNES TAKES THIRD AVENUE LEASE.

J. Austin Fynes, as president of the International Amusement and Realty Company, on Saturday last bought the lease of the Third Avenue Theatre from A. H. Woods. The lease has eight years to run, and possession will be taken by Mr. Fynes on April 2, when the lurid melodramas will say farewell to the house that has sheltered them for many years to make way for good vaudeville at low prices. The house will be kept open until the warm weather and then closed for extensive alterations prior to its reopening early in the Fall.

MACY BUYS A NEW ACT.

Carleton Macy, who has been appearing in vaudeville with Maude Edna Hall for several months in a sketch called A Timely Awakening, and who is now on the Keith circuit, has secured a new comedietta called The Star Boarder, written by Edward McWade. It will be produced next season and Mr. Macy expects that it will score a success far greater than anything of the kind he has ever presented.

THE CIRCUS COMES TO TOWN.

The Barnum and Bailey Circus arrived in New York from Bridgeport on several special trains on Sunday and the animals and paraphernalia were transferred to Madison Square Garden without a hitch. Everything will be in readiness for the opening on Thursday afternoon, including the big sensational act in which a woman in an automobile turns a complete somersault.

BAILEY AND AUSTIN.

Photo by Oliver, Worcester, Mass.

Bailey and Austin, who are widely known as the "Two American Beauties," are enterprising young men, doing one of the liveliest comedy acts this season in vaudeville. Fred Bailey was formerly the comedian of Bailey and Madison, and Ralph Austin was the comedy man of the Tossing Austins. Bailey and Austin have been together as a team just six months and have been quite successful. They are doing a big act, carrying three extra people, making a company of five in all. Their specialty is making people laugh, and they understand their business thoroughly.

MELVILLE'S CONTINENTAL NOTES.

BERLIN, Feb. 22.

The month of February finds "Motogirl" back at the Wintergarten, Berlin. This makes the third re-engagement at this famous Continental variety theatre. The business is phenomenal this month and the capacity is great. There are two reasons for this business. First of all, this is what is called "Conference week," that is, a meeting of Parliament, and I understand 30,000 strangers are added to Berlin's already large population. Then, too, Otto Reuter, the big drawing card of Germany, is on the bill. He is a singing comedian of rare ability, and his songs and sayings are much thought of in the Fatherland. He receives the largest salary in Germany for his style of act. We will be on the same bill with him next month at Frankfort, making the third time we have met on the same programme.

The Wintergarten this month has more English artists and English-speaking people than I have seen for some time all together. The Sutcliffe Troupe, ten in number, dress in Royal Tartans and make a great show with their Scotch bagpipes, playing as they march in, and their Scotch dances, finishing up with their acrobatic work. They were for some time with Barnum and Bailey.

The Stein-Errettos, hand balancers, do a finished act and win much praise for their difficult work up and down several tables. One comedy situation in their act is quite a hit, and laughs are hard to get at Wintergarten unless something of the pantomime order is being done. Clarke and Hamilton, of London, a very high-priced act in England, try their best to get away with their work without having to talk English, relying principally on their dancing and the eccentric piano playing of Clarke, who is dressed as a tramp, one of the fastidious order, with an eyeglass in his eye. From this he changes to a Chinese in full view of the audience, and the revolving Wintergarten stage rolls round to a Chinese lanterned scene. This act is well suited to America and English-speaking countries, but at present is an experiment on the Continent. The educated tramp is not a character much known in the Fatherland, in fact I think it would be a difficult matter to find one off the stage in this country. I hear they are promptly gathered in by the police, and when they get tired of that they emigrate. Robbins, the originator of stunts on the pirouetting bicycle, has a fine act, culminating with a pirouette on a tandem bicycle with which he can do many wonderful tricks. It is not, of course, policy to describe them, as others might attempt similar work. But Robbins is continually thinking out new stuff. A fair sized ballet, composed of Tiller girls from London, execute some fine movements in a ballet called Roccoco. Their engagement is a lengthy one, covering a period of four or five months, with a change of ballet each month. The rest of the programme is of a high order, as is the invariable rule of this house.

The great event of the season was a special matinee gotten up at the Wintergarten under the immediate patronage of the Crown Prince of Germany and the most illustrious members of the German court. This entertainment was arranged as a benefit for the families of the soldiers that lost their lives in the present German-African war. For this occasion a special programme was arranged, composed of the best acts of the Wintergarten, or those that would appeal to the royal party best. The rest were taken from artists singing in grand opera and the leading legitimate theatres.

Ike Rose, the well-known manager of Saharet, is in town, arranging the rehearsal of a new act called The Queen of Sahara. It will be on the March programme of the Wintergarten, and in it, of course, will be Saharet. A property camel is used in this act that is quite a natural construction, and I am informed that Ike Rose is arranging quite a startling entrance for the "animal," which will be through the audience, up a run and onto the stage. I infer that the leading woman will be seated on its back. I will write more of this when I get a chance some day to see it. Rose informs me that Chung Ling Soo, with thirty attendants on the stage, comes later on in the season, engaged at a very high figure. This is another act under the management of Rose, the man that does know how to make contracts for this country.

At Circus Busch is Enigmarelle, billed here as the "Automatische Mensch," which means the automatic person. This attraction is controlled by Frederick Ireland, who is achieving quite a success. It is a big drawing card at Circus Busch, and I am informed can remain all the season if the act has any time vacant. In Vienna, after the first performance at Apollo Theatre, the billing was changed and Enigmarelle was advertised in great style as the headline attraction.

There will soon be a very interesting lawsuit that will settle whether a manager can decide what kind of tricks the performer must produce. De Biere, who is well known in America and in this country as an illusionist, was closed at Hansa Theatre, Hamburg, this month, owing to his refusing to comply with the manager's request and not produce the cannon trick, that has been the bone of contention between Horace Goldin and two or three other illusionists, Goldin claiming it as his property. In the trick a woman is produced from three trunks after she has been shot from a cannon. It appears that Horace Goldin, to protect what he claims as his, had made a contract with Hansa Theatre, and in his contract had a special clause to the effect that no other illusionist would be permitted by the management to previously produce the cannon trick. De Biere arrived to open this month, coming all the way from America at great expense, with attendants and baggage, and on being

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F. F. Proctor's 58th Street
F. F. Proctor's 125th Street
F. F. Proctor's, Newark
F. F. Proctor's, Albany
F. F. Proctor's, Troy
Wilmer & Vincent, Utica
Wilmer & Vincent, Reading
Wilmer & Vincent, Allentown
Weber & Rush, Binghamton
Weber & Rush, Schenectady
H. H. Lamkin's, Toledo
H. H. Lamkin's, Dayton
Auditorium, Lynn
I. C. Mishler, 11th Ave. O. H., Altoona, Pa.
I. C. Mishler, New Family Theatre, Johnstown, Pa.

12—WEEKS IN NEW YORK CITY WITHOUT A REPEAT—12

told not to produce the cannon trick he insisted and was closed after the first night. He claims that Ching Ling Soo gave it to him to use and had authority to do so. Anyway, the question at issue is, can a director legally insist on an artist not producing one of his principal tricks because another artist has a contract calling for its suppression. This case will be watched with great interest. De Biere opens at the Wintergarten next month, but will not move from Hamburg all this month, so as to make it quite evident that he was on hand to perform the contract he was engaged on. The direction, on the other hand, have given orders not to allow him admittance to the theatre.

I understand that the elaborate structure that Albert Schumann has built in Frankfurt, which is the talk of the country, and is a theatre and circus combined, is not a success. It is too large and therefore requires so many people to fill it that it always looks half empty, and the strongest programmes he has engaged do not seem to improve matters. They made us an offer for a month at this theatre, but Director Julius Seeth wrote saying he had found out Motogirl was not a novelty there, as an act like it had been there three years ago. We therefore are now booked at the opposition house, Orpheum Theatre, where in March Director Bruck is putting on the strongest programme that can be had, headed by Otto Reutter and Motogirl. This will only be done during the month of March at the Orpheum this season, their policy being opera so far this year. I think this is done to test the public taste and see how an opposition house can draw, notwithstanding the fact that the modern Schumann theatre is there. Albert Schumann shortly puts one of his circus shows in, and I am told he is getting up a pantomime the like of which has never been seen. I will describe this theatre and its wonders next month when we are in Frankfurt.

There was an American performer on the bill during January that the directors desired to close, considering he was getting too much money for what he did, but the performer said, "My contract is fast and I propose to stay." He did, but had to open the show all the month. This is considered a good act, but possibly did not suit the director in the matter of price. They get rid of many acts in this country, particularly Americans that know they have the goods, by making them open the show. Some will not stand it, and quit right away.

The Cabarets are quite an institution in Berlin at present. I described these performances in a previous letter from Chemnitz. They are high class wine rooms, the profit being entirely on the admission and wine sold. The admission is 25 cents, and you can buy a bottle of wine from 3 marks up to 20 marks. On a small stage performances are given, consisting mostly of singers and humorists. The attendances are very large and the performances last from midnight until 4 A.M. At the Castons' Panopticum Cabaret I saw a manager from Copenhagen signing a contract through an agent with an artist at 3 A.M. This was where the early bird caught the worm.

I ran into a Mr. Phillips, who said he comes from the Hammerstein staff in New York and who has just discovered a most marvelous illusion in Dresden and bought it for Hammerstein for $20,000. He offered to sell me a small share for $8,000. If the act comes up to his description it will be a corker. A man and two female relatives work it to keep outsiders from learning the secret. I will not describe it lest I may give ideas to American inventors.

I heard to-day that Martin Beck, of the Orpheum circuit, has arrived in London and will soon be on the Continent looking over the vaudeville field.

FREDERIC MELVILLE.

NEW CIRCUIT IN CANADA.

Bennett's Theatrical Enterprises is the name of a company that has just been formed in London, Canada, and which is being incorporated. New vaudeville theatres will be built in Hamilton Ottawa and Montreal. The sites in the two latter places have already been secured and operations will be commenced as soon as possible. An option on a site in London has also been secured. The company is capitalized at $250,000, with James C. Duffield as president; C. W. Bennett, vice-president and general manager; John Pringle, treasurer, and a Board of Directors composed of the above-named, Major Thomas Beattie, and T. H. Smallman. High-class vaudeville will be the attraction at the houses in this new circuit.

GUILBERT RETURNS TO VAUDEVILLE.

Yvette Guilbert, who has been giving a series of recitals under the management of Charles Frohman for the past few weeks, has deferred her return to Paris to fill a four weeks' engagement on the Proctor circuit, opening at the Twenty-third Street Theatre on Easter Monday. It is said that the salary to be paid the famous French entertainer will be larger than that given to Lillian Russell by Mr. Proctor, which was about $3,000 per week.

VAUDEVILLE JOTTINGS.

Harry Cooper, of the Empire City Quartette, is very fond of work and last week at the Alhambra, in order to keep his blood in circulation after doing his own act, he went on with the Six Glissesettis and helped these famous acrobats to entertain the audience by introducing a lot of comedy business. The idea made a big hit and Mr. Cooper enjoyed himself as much as the audience did.

The Board of Directors of the Mount Sinai Hospital, it is said, will ask the Bureau of Licenses to revoke the license of Hammerstein's Victoria Theatre on account of a line printed in the programme on several Sundays to the effect that the entertainment given was for the benefit of the institution. The hospital authorities state that they do not raise money in this way and that, moreover, no money from the Victoria performances was offered to them.

The new amusement park at South Beach, Staten Island, which cost $250,000, will be opened May 30. A spectacle called The Carnival of Venice, under Kiralfy's direction, will be presented in an auditorium with a capacity of 10,000. Albert Hergenhan will be the manager of the enterprise.

Frank Hyatt, sixty years of age, a superintendent of the Barnum and Bailey Circus, was attacked by footpads in the railroad yards at Mott Haven on Sunday, while he was looking after the unloading of the circus. He was attacked by three men, very badly beaten and robbed of a small amount of money.

The automobile department of the White Sewing Machine Company gave a theatre party Wednesday evening last at the Colonial Theatre in honor of Mr. and Mrs Edmund Day. Mr. Day is an enthusiastic motorist and has recently purchased a White steamer, with which he intends to tour the country this Summer with his family, making a trip into the White Mountains. The feature of the theatre party was a huge floral automobile in white carnations and trimmed with white satin ribbon. It was passed over the footlights and created a mild sensation as the usher brought it down the aisle.

When Henri De Vries plays A Case of Arson on the Proctor circuit he will put in two more characters in addition to the seven that he is now playing.

Mr. and Mrs. Zancig have issued invitations for a barn dance to take place in their apartments, 45 West Thirtieth Street, New York, on Saturday, March 31. The guests are requested to wear "farmer clothes" and are expected to act as much like "rubes" as possible. The Zancigs are about to start on a long tour and are giving this little affair as a compliment to their numerous friends.

F. F. Proctor has made a big offer to Anna Held to appear at his theatres in a specialty. It is said that F. Ziegfeld, Miss Held's husband and manager, has already refused one offer of $2,500 a week for four weeks for his star.

The snowstorm last week was taken advantage of by George T. Lynch, assistant press agent of the Hippodrome, in a novel way that helped to advertise the big playhouse. He got Powers, the elephant man, to hitch up one of his big beasts to a small red sleigh, in which four of the chorus girls of the Hippodrome co. were seated. The sleigh was driven through Fifth Avenue and caused quite a sensation. Mr. Lynch took good care to see that the newspapers got wind of it and reaped a rich reward the next day in additions to his library of scrapbooks.

Harry Holman reports that he is making a hit in his new monologue and will open on the Keith circuit at Providence April 2.

It is possible that Clara Morris may appear at the Proctor houses in a scene from The Two Orphans, playing the Mother Superior.

Lottie Gilson, the "Little Magnet," who has been ill for many months, is to reappear at Ted Marks' Sunday night concerts in the American Theatre March 25. Miss Gilson will sing Herbert H. Taylor's two latest successes, "Since Nellie Went Away" and "Dear Old Dixie."

Leo Kendal has issued very tasteful invitations to managers and others to come and see his act with May Howard's co., which is playing this week at Miner's Bowery.

Fifty actors and actresses arrested Sunday, March 11, for playing at theatres in Toledo in violation of the State law, had their trials in justice court, from which warrants were issued on complaint of the theatre managers themselves. A fine of $1 was assessed on each performer. Immediately after this the defendants appeared before the City Court, from which warrants were secured by the Law and Order League of the Federation of Churches and all were bound over to the Probate Court. All the performers playing at four theatres were made defendants.

Bonnie Gaylord, "The Girl from Posey County," is meeting with great success over the Orpheum circuit.

Owing to the illness of John Gleeson, of John and Bertha Gleeson and Fred Houlihan, he was compelled to close after the matinee March 5 at Proctor's, Newark, N. J. Miss Gleeson and Mr. Houlihan finished the week and did very nicely. The act had to cancel week of March 12 at the Imperial, Brooklyn. Mr. Gleeson is rapidly improving and expects to resume work this week.

(*For other Vaudeville Jottings see page 23.*)

VAUDEVILLE PERFORMERS' DATES.

Performers are requested to send their dates well in advance. Blanks will be furnished on application. The names of performers with combinations are not published in this list.

Adair, Art—Haymarket, Chgo., 19-24.
Adair and Dahn—Grand, Joliet, Ill., 19-24.
Adams and Edwards—Garrick, Burlington, Ia., 19-24.
Adams and Mack—G. O. H., Pittsburgh, 19-24.
Adams and White—Pastor's, N. Y., 19-24.
Adler, Flo—Majestic, Chgo., 19-24.
Aldo and Amour—Gotham, Bklyn., 19-24.
Allen, Leon and Bertie—Unique, Minneapolis, Minn., 19-24.
Allison, Mr. and Mrs.—Doric, Yonkers, N. Y., 19-24.
Allmon, Jos.—Bijou, Superior, Wis., 19-24, Unique, Minneapolis, Minn., 26-31.
Alpine Family—International, Chgo., 26-31.
Alva, Alice—Superior, Wis., 19-24.
Amann and Hartley—Glasgow, Eng., 19-24, Liverpool, Eng., 26-31, Bordesley, Eng., April 2-7.
American Comedy Four—Pastor's, N. Y., 19-24.
American Newsboys' Quartette—Empire, Los Angeles, Cal., 19-24, Grand, San Diego, Cal., 26-31.
Arlington and Helston—Majestic, Little Rock, Ark., 19-24.
Arlington Four—Chase's, Wash., D. C., 19-24.
Arneson, Alfred—Shea's, Toronto, 19-24.
Arnold, Jay L.—Auditorium, Lynn, Mass., 19-24.
Arnot and Gunn—Crystal, Detroit, 19-24.
ASHTON, MARGARET—Hastings, Eng., 19-24, Empire, Middlesborough, 26-31, Gaiety, Birmingham, April 2-7.
Asra—Keith's, N. Y., 19-24.
Astaires—Parlor, York, Pa., 19-24.
Atkinson, Harry—Shea's, Toronto, 19-24.
Auberts—Salt Lake City, U., 19-24.
Auer and De Onso—Washington, Spokane, 19-24.
Aug, Edna—Amphion, Bklyn., 19-24.
Avery and Pearl—People's, Cedar Rapids, Ia., 19-24.
Avollos, Musical—H. and B., Bklyn., 19-24.
Avon Comedy Four—Majestic, Chgo., 19-24.
Axtell and Heinie—Bijou, Quincy, Ill., 19-24, Crystal, Rock Island, Ill., 26-31.
Baader-La Velle Trio—Hopkins', Louisville, 19-24.
Baker and Lynn—Empire, New Castle, 19-24, Empire, South Shields, 26-31, Empire, Edinburgh, April 2-7.
Baker and Lynn—Empire Tour, Eng., 19-April 30.
Baker, Harry—Gaiety, Springfield, Ill., 19-24.
Bailey and Austin—Orph., Kansas City, Mo., 26-31.
Bailey, Blanche—9th and Arch, Phila., 19-24.
Banzaf Kita—Cook's, Rochester, N. Y., 19-24.
Barnes, Paul—Maryland, Balto., 19-24.
Barda, Four—Victoria, N. Y., 19-24.
Barnes, Stewart—Proctor's 58th St., 19-24.
Baron's Dogs—Haymarket, Chgo., 19-24.
Bartlett and Collins—Family, Shamokin, Pa., 19-24.
Barwosky—Orph., Kansas City, Mo., 19-24.
Bates and Ernest—Grand, Joliet, Ill., 19-24.
Barrows and Lancaster—Keith's, Cleveland, 19-24.
Barry, Katie—Shea's, Toronto, 19-24, G. O. H., Pittsburgh, 26-31.
Barry, Mr. and Mrs. Jimmy—Chase's, Wash., 19-24, G. O. H., Pittsburgh, 26-31.
Bell, Senator Frank—Keith's, N. Y., 19-24.
Bell Trio—Grand, Portland, Ore., 19-24.
Bellman and Moore—Poli's, Hartford, Conn., 19-24.
Bell Boys—Colonial, Lawrence, Mass., 19-24.
Beckwith, Lindsay—Keith's, Prov., 19-24.
BERGERE, VALERIE—Orph., Kansas City, Mo., 18-24, Orph., Omaha, Neb., 25-31.
Bertina and Brockway—Pittsfield, Mass., 19-24.
Bernstina, The—Bijou, Bay City, Mich., 19-24.
Bernac's Circus—Alhambra, N. Y., 19-24.
Big Six—Phillips', Richmond, Ind., 19-24.
Binn, Nick—Empire, Cleveland, 19-24.
Birch, John—Keith's, Pittsburgh, 19-24.
Bixley, Edgar—Olympic, Chgo., 19-24.
Black and Jones—Proctor's 23d St., 19-24.
Blair and McNulty—People's, Leavenworth, Kan., 19-24.
Blanchard, Eleanor—Academy, Pottsville, Pa., 19-25.
Bohme, W. A.—Main St., Peoria, Ill., 19-24.
Boley, May—H. and S., N. Y., 19-24.
Bonner—Crystal, Detroit, 19-24.
Boyd, Archie—Lynn, Mass., 19-24, New Bedford, 26-31.
Bradfords, The—Woonsocket, Woonsocket, R. I., 19-24.
Bradley and Wilder—Alhambra, N. Y., 19-24.
Brandow and Wiley—Keith's, Prov., 19-24.
Brazil and Brazil—Keith's, N. Y., 19-24.
Brehany, Louise—H. and S., N. Y., 19-24, Lowell O. H., Lowell, Mass., 26-31.
Brenner and Sinclair—Novelty, Bklyn., 19-24.
Bristol's Ponies—G. O. H., Syracuse, N. Y., 19-24.
Brittons, The—Apollo, Vienna, Austria, 12-31, Hamburg, Germany, April 1-30.
Broomstick Witches, Twelve—Grand, Pittsburgh, 19-24.
Brown, Harris and Brown—Hopkins', Louisville, 19-24.
Brown and Nevaro—Proctor's 58th St., 19-24.
Brown, Whistling Tom—Cook's, Rochester, 19-24, Shea's, Buffalo, 26-31.
BRUNO, CHRIS, AND MABEL RUSSELL—Orph., New Orleans, 19-24.
Bryan, Frank D.—Colonial, N. Y., 19-24.
Bryant and Saville—Quincy, Ill., 19-24.
Buckeye Trio—Family, Lancaster, Pa., 19-24.
BUCKNER—Albert Schumann, Frankfort, Germany, 1-31, Apollo, Vienna, Austria, April 1-30.
Burgess, F. Daly—Unique, Brandon, Man., 19-24, Bijou, West Superior, Wis., 26-31.
Burke and La Rue—Maryland, Balto., 19-24.
Burkhart, G.—Bijou, Clinton, Mass., 19-24.
Burton and Brookes—Shea's, Toronto, 19-24, Keith's, Syracuse, N. Y., 26-31.
Burton and Rankin—People's, Cedar Rapids, Ia., 19-24.
Busch Family—Crystal, Denver, Col., 19-24.
Byers and Herman—Colonial, Lawrence, Mass., 19-24.
Byron and Blanch—G. O. H., Pottstown, Pa., 19-21, Mahanoy City 22-24.
Byron and Langdon—Maryland, Balto., 19-24.
Cabaret's Dogs—Amphion, Bklyn., 19-24.
Callahan and Mack—Shea's, Toronto, 19-24.
Cameron, Grace—Poli's, New Haven, Conn., 19-24, Park, Worcester, Mass., 26-31.
Camille Comedy Trio—Maryland, Balto., 19-24.
Camille, Mlle—Grand, Peru, Ind., 19-24.
Campbell and Brady—Bijou, Lansing, Mich., 19-24.
Campbell and Johnson—Olympic, Chgo., 19-24.
Caprice—Lyceum, Trieste, Cal., 19-24.
Caprice, Lynn and Fay—Keith's, Phila., 19-24.
Carew and Hayes—Keith's, Prov., 19-24.
Carlin and Otto—Orph., Utica, N. Y., 19-24, Imperial, Bklyn., 26-31.
Carroll and Baker—Pastor's, N. Y., 19-24.
Carrollton and Hodges—Empire, Des Moines, Ia., 19-24, Elite, Davenport, 26-31.
Carson and Willard—Orph., Minneapolis, Minn., 25-31.
Carter and Bluford—Keith's, N. Y., 19-24.
Carter and Waters—Poli's, Bridgeport, Conn., 19-24.
Carver and Pollard—Keith's, Prov., 19-24, Keith's, Boston, 26-31.
Casad and De Verne—People's, Parsons, Kan., 19-24.
Case, Charley—Haymarket, Chgo., 19-24.
Clarke, Harry Corson—Columbia, Cintl., 19-24.
Chadwick Trio—Bennett's, London, Can., 19-24.
Christopher, C.—Unique, Winnipeg, Can., 19-24.
Claire, Marjorie—Billings, Mont., 19-24.
Clarence Sisters—Temple, Buffalo, 19-24.
Clark and Duncan—Family, Lafayette, Ind., 19-24, Savoy, Columbus, Ind., 26-31.
Clark and Franklin—Bijou, Mansfield, O., 19-24.
Clark, Lacy—Stoll Tour, Eng., Feb. 26-March 31.
Clarke, Wilfred—Proctor's 58th St., 19-24, H. and B., Bklyn., 26-31.
Clarke and Temple—Bijou, Davenport, Ia., 19-24, Bijou, Des Moines, 26-31.
Clayton, Bessie—Haymarket, Chgo., 19-24.
Clifford, Billy B.—Keith's, Boston, 19-24.
Clifford and Burke—Hopkins', Louisville, 19-24, Hopkins', Memphis, Tenn., 26-31.
Cogswell and Frans—Mexico, 19-24.
COHAN, JOSEPHINE—Proctor's 23d St., 19-24, Proctor's, Newark, N. J., 26-31.
Colby Family—Orph., San Francisco, 26-April 7.
Cole and Clemons—Gaiety, Springfield, Ill., 19-24.
Colegrove, Madame—Proctor's, Albany, 19-24, Proctor's, Newark, N. J., 26-31.
Collins, Four—Keith's, Cleveland, 19-24.
Colonial Septette, Te—Olympic, Chgo., 19-24.
Columbians, Five—Keith's, Providence, 19-24.
Conley and Mansey—Mal., Hot Springs, Ark., 19-24, Maj., Dallas, Tex., 26-31.
Conway and Leland—Oldham, Eng., 19-24, Bolton, 26-31, Wigan, April 2-7.
Conroy, John and Mamie—Pastor's, N. Y., 19-24.
Cook and Madison—Gotham, Bklyn., 19-24.
Corbett, Jas. J.—Proctor's 23d St., 19-24.
Corvey Trio—Haymarket, Chgo., 19-24.
Couchas, Paul—Keith's, Cleveland, 19-24.
COOKE AND MISS ROTHERT—Glasgow, 19-24, Empire, Belfast, Ireland, 26-31, Empire, Dublin, April 2-7.
Coote, Bert—Orph., 'Frisco, Cal., 25-31.
Corrigan, Emmett—Columbia, St. Louis, 19-24.
Courtleigh, William—Keeney's, Bklyn., 26-31.
Cradford, Clifton—Keith's, Providence, 19-24.
Craine, Long and Craine—Grand, Somerset, Ky., 19-24.
Cramer and Casper—9th and Arch, Phila., 19-24.
Crane Brothers—Imperial, Bklyn., 19-24.
CRANE, MR. AND MRS. GARDNER—Proctor's 23d St., 19-24.
Crescent Comedy Four—Academy, Lancaster, Pa., 19-24.
CRESSY, WILL M., AND BLANCHE DAYNE—Savoy, Fall River, Mass., 19-24, Colonial, Lawrence, Mass., 26-31.
Croo—Family, Mahonoy City, Pa., 19-21, O. H., Pottstown, Pa., 22-24.
Crowell, W. P.—Castle, Bloomington, Ill., 19-24.
Cullen, James H.—H. and B., Bklyn., 19-24.
Cunningham and Smith—Atlantic Garden, N. Y., 19-24.
Dailey, Peter F.—Orph., Bklyn., 19-24.
D's and D's—Family, Shamokin, Pa., 19-24, Academy of Music, Pottsville, 26-31.
Dale, Violet—Colonial, N. Y., 19-24, Orph., Bklyn., 26-31.
Danovas, Les—Crystal, Goshen, Ind., 19-24.
Darrow, Mr. and Mrs. Stuart—Orph., New Orleans, 19-24.
Davis, Edward—Haymarket, Chgo., 19-24.
Davis, Josie—Hathaway's, Lowell, Mass., 19-24.
Davis and Macauley—Amphion, Bklyn., 19-24, Trent, Trenton, N. J., 26-31.
Davis and Walker—Binghamton, N. Y., 19-24, Schenectady, N. Y., 26-31.
Davis, William—Orph., Salt Lake City, U., 19-24.
Dawson and Whitfield—Unique, Minneapolis, Minn., 19-24.
DAY, EDMUND—Orph., Bklyn., 19-24, Alhambra, N. Y., 26-31.
DAY, GEORGE W.—Keeney's, Bklyn., 19-24, Proctor's 125th St., 26-31.
De Blaker's Dogs—Scranton, Pa., 19-24.
De Bolien Brothers—Family, Shamokin, Pa., 19-24.
De Haven and Parker—International, Chgo., 26-31.
De Monde and Dinsmore—Family, Sioux City, Ia., 18-24.
De Serris, Henriette—Majestic, Waco, Tex., 19-24, Majestic, Fort Worth, 26-31.
De Vries, Henri—Victoria, N. Y., 12-24.
De War and Fortune—Keith's, Prov., 19-24.
Delmar and Dexter—Orph., Davenport, Ia., 19-24.
Delmore and Oneida—Temple, Detroit, 19-24.
Delmore, Misses—Keith's, Cleveland, 19-24, Cooks, Rochester, N. Y., 26-31.
Delton Brothers—Proctor's 58th St., 19-24.
Deltorelli and Glissando—H. and S., N. Y., 19-24.
Derenda and Green—Moss and Stoll Tour, Eng., Feb. 5-July 9.
Dervin, Jas. T.—Grand, Peru, Ind., 19-24.
Deveau, Hubert—Alhambra, N. Y., 19-24.
Devoy, Emmet—Keith's, N. Y., 19-24.
Diamond and Smith—Howard, Boston, 19-24.
Dillon Brothers—Keith's, N. Y., 19-24.
Dionne and Sisters—Hopkins', Louisville, 19-24.
Dixie Serenaders—Poli's, New Haven, 19-24.
Dixon and Anger—Majestic, Chgo., 26-31.
Dixon, Burt and Leon—Sheedy's, Fall River, Mass., 19-24.
Dixon and Fields—Majestic, Little Rock, Ark., 19-24.
DOHERTY, LILLIAN, AND SOCIETY BELLES—Yonkers, N. Y., 19-24, Poli's, New Haven, Conn., 26-31.
Dolan and Lenharr—International, Chgo., 26-31.
Doll, Alice Lydon—Columbia, Cincinnati, 19-24.
Dollar Troupe—Proctor's 58th St., 19-24.
Donovan, Arnold—Auditorium, Lynn, Mass., 19-24.
Dorgeval, Therese—Pittsburgh 19-24, Keith's, Cleveland, 26-31.
Douglas and Douglas—Empire, Freeport, Ill., 19-24.
Dowlings, The—Empire, Cleveland, 19-24.
Downey and Willard—Haymarket, Chgo., 19-24.
Downey, Leslie T.—Novelty, Stockton, Cal., Jan. 8-April 2.
Downs, T. Nelson—Orph., Seattle, 18-24, Grand, Vancouver, B. C., 25-31.
Dresser, Louise—Keith's, Cleveland, 19-24, Arcade, Toledo, 26-31.
DREW, DOROTHY—Barrasford Tour, Eng., Jan. 1—indefinite.
Drew, James Newton—Majestic, Dallas, Tex., 19-24, Majestic, Houston, 26-31.
Dudley, Chesiyn and Burns—Keith's, Boston, 19-24.
Duffin-Redcay—Keith's, Phila., 19-24.
Dumonds, The—Keith's, Boston, 19-24.
Dunbar's Equine Paradox—Howard, Chgo., 19-24.
Duncan, A. O.—Auditorium, Lynn, Mass., 19-24, Hathaway's, New Bedford, 26-31.
Dunn, Arthur—Temple, Detroit, 19-24.
Duryea and Mortimer—Keith's, Cleveland, 19-24.
Duryea, May—Keith's, Cleveland, 19-24.
Earl, Virginia—International, Chgo., 19-24.
Earle and Bartlett—Family, Shamokin, Pa., 19-24.
Earle and Earle—Palace, London, 5-April 7.
Eckstein, Willie—Keith's, Phila., 19-24.
Edmonds, Joe—Family, Frankford, Pa., 19-24.
Edwards, Gus—Colonial, N. Y., 19-24.
Eldridge, Press—Park, Worcester, Mass., 19-24, Temple, Detroit, 26-31.
Elinore Sisters—Sheedy's, Hartford, Conn., 19-24, Poli's, Hartford, 26-31.
Elliott and Bolus—Columbia, St. Louis, 19-24.
Ellis, Melville—Orph., Bklyn., 19-24.
Ellis, Nowlan, Trio—Haymarket, Chgo., 19-24.
Ellsworth and Burt—International, Chgo., 19-24.
Ellwood—Pastor's, N. Y., 19-24.
Elmos, The—Mispah, Ottawa, 19-24.
Eltinge, Julian—Keith's, Cleveland, 19-24.
Elton, Sam—Moss and Stoll Tour, Eng., April 1-30.
Emerson and Cedaire—Hamilton, Can., 26-31.
Emerson and Omega—Gotham, Bklyn., 19-24.
Emmett, Gracie—Novelty, Bklyn., 19-24.
Empire City Quartette—Orph., Reading, Pa., 19-24.
Empire Comedy Four—Empire, Dublin, Ire., 19-24, Liverpool, Eng., 26-31, Empire, Bradford, April 2-7.
English Rosebuds—Star, Seattle, Wash., 19-24.
Enigmarelle—Bresian, Germany, March 1-31, Brussels, Belg., April 1-30.
Ernie and Honnegar—Lyric, Terre Haute, Ind., 19-24.
Esher Sisters—O. H., Pottstown, Pa., 19-21, Family, Mahanoy City, Pa., 22-24.
Eske, Will—Marion, Ind., 19-24.
Esmond, Mr. and Mrs. Edward—Keith's, Boston, 19-24.
Esterbrooks, The—Lewiston, Me., 19-24.
Evans, Chas.—Colonial, N. Y., 19-24.
Evans and Evans—Unique, Minneapolis, 19-24, Grand, Milwaukee, 26-31.
Everhart—Apollo, Vienna, Austria, March 1-31, Orph., Graz, April 1-15.
Fadettes, The—Kernan's, Balto., 19-24, Keith's, Phila., 26-31.
Farrow, Jennie—Shea's, Buffalo, 19-24.
Faust Family—Academy, Pottsville, Pa., 19-24.
Fay, Cooley and Fay—Bijou, Dubuque, Ia., 19-24.
Feldman, Harry—St. John, Can., 19-24.

VAUDEVILLE. | VAUDEVILLE.

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April 9, Keith's, N. Y.
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Keith's Theatre,	Boston, Mass.	Keeney's Maryland Theatre,	Baltimore, Md.
Keith's Bijou Theatre,	Boston, Mass.	Shea's Garden Theatre,	Buffalo, N. Y.
Keith's Theatre,	Providence, R. I.	Shea's Theatre,	Toronto, Can.
Keith's Theatre,	Pawtucket, R. I.	Moore's Theatre,	Rochester, N. Y.
Keith's Theatre,	New York City.	Temple Theatre,	Detroit, Mich.
Keith's New Theatre,	Philadelphia, Pa.	Moore's Theatre,	Portland, Me.
Keith's Prospect Theatre,	Cleveland, O.	Park Theatre,	Worcester, Mass.
Keith's Royal Princess Theatre,	London, Eng.	Savoy Theatre,	Fall River, Mass.
Harry Davis's Grand Opera House,	Pittsburg, Pa.	Colonial Theatre,	Lawrence, Mass.
Chase's Theatre,	Washington, D. C.	Lowell Opera House,	Lowell, Mass.
Grand Opera House,	Syracuse, N. Y.	Empire Theatre,	Jersey City, N. J.
Bijou Theatre,	Altoona, Pa.	Empire Theatre,	Hoboken, N. J.
		Empire Theatre,	Paterson, N. J.

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Majestic, Dallas, Tex., March 19; Houston, Tex., Majestic, week March 26.

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Felix, Barry and Barry—Amphion, Bklyn., 19-24.
Ferguson and Passmore—Bijou, Dubuque, Ia., 19-24, Dominion, Winnipeg, Can., 26-31.
Ferraros—Keith's, Providence, 19-24.
Ferry—Garrick, Burlington, Ia., 19-24.
Fields and Hanson—Grand, Tacoma, Wash., 19-24.
First, Barney—Calumet, Chgo., 19-24.
FISHER, MR. AND MRS. PERKINS—Garrick, Wilmington, Del., 19-24, Hartford, Hartford, Conn., 26-31.
Fisher and Johnson—Industrial, Moline, Ill., 19-24.
Fiske and McDonough—Orph., Utica, N. Y., 19-24.
Fitzsimmons, Mrs. and Mrs. Bob.—Novelty, Bklyn., 19-24.
Fletcher, Charles Leonard—Alhambra, N. Y., 19-24.
Flynn, Joe—Keith's, Boston, 19-24.
Fords, The—Olympic, Chgo., 19-24.
FOY AND CLARK—Columbia, St. Louis, 19-24, Grand, Indianapolis, 26-31.
Francis, Emma—Shea's, Toronto, 19-24, Proctor's 23d St., 26-31.
Frank and Bob—Columbia, Cincinnati, 19-24.
Fredericks, The—Unique, Eau Claire, Wis., 19-24.
Fredo and Dare—Hopkins', Memphis, Tenn., 19-24.
Freese Brothers—Empire, Cleveland, 19-24.
Freydo Brothers—Columbia, St. Louis, 19-24.
Frobel and Rouge—Hippodrome, London, Eng., 12-April 30.
Fuller, Ida—Casino, Monte Carlo, 12-31.
Gaffy and Fraser—Crystal, Marion, Ind., 19-24.
Galbreth and Farrell—Majestic, Dallas, Tex., 19-24.
Galetti's Monkeys—Orph., Salt Lake City, 12-24, Orph., Denver, Col., 26-31.
Gardner and Stoddard—Novelty, Bklyn., 19-24.
Gardner and Vincent—Poli's, Hartford, Conn., 19-24, Poli's, Bridgeport, 26-31.
Gardner, Willie—Pastor's, N. Y., 19-24.
Garrison, Jules and Ella—Olympic, Chgo., 19-24.
Gavin, Platt and Peaches—Hathaway's, Lowell, Mass., 19-24, Auditorium, Lynn, 26-31.
Gaylor and Graff—Family, Pottstown, Pa., 19-24.
Gaylord, Bonnie—Orph., Kansas City, 18-24, Omaha, Neb., 25-31.
Genaro and Bailey—Moore's, Portland, Me., 19-24.
Gerard, Francis—Imperial, Bklyn., 19-24.
Gilday and Fox—Hathaway's, Lowell, Mass., 19-24.
Gilbert, Allie—Proctor's 58th St., 19-24.
Gill and Talbot—Temple, Buffalo, 26-31.
Gillette Sisters—Unique, Minneapolis, Minn., 19-24.
Gillihan and Perry—Majestic, Hot Springs, Ark., 26-31.
Girard and Gardner—Columbia, St. Louis, 19-24.
Glenroy and Hughes—Empire, Denver, Col., 19-24.
Glenroy and Russell—Bijou, Winnipeg, Man., 12-24.
Glinseretti Troupe—Amphion, Bklyn., 19-24.
Glose, Augusta—Proctor's 125th St., 19-24.
Gloss Brothers—Olympic, Chgo., 19-24.
Glynn, Nick—Lyric, Cleveland, 19-24.
GODFREY, HAL—Maj., Kansas City, Mo., 19-24, Gayety, St. Louis, 26-31.
Godfrey and Henderson—Hathaway's, Lowell, Mass., 19-24, Empire, Paterson, N. J., 26-31.
Goforth and Doyle—Temple, Buffalo, 19-24.
Golden Gate Quinette—Poli's, Springfield, Mass., 19-24.
Gordons, The—Crystal, Milwaukee, Wis., 19-24.
Gould and Scratt—Columbia, Cinti., 19-24.
Golden, George Fuller—Victoria, N. Y., 19-24.
Goldin, Horace—Keith's, Phila., 19-24.
Gottlob, Mr. and Mrs.—Empire, Fresno, Cal., 19-24.
Grant, Sidney—Haymarket, Chgo., 19-24.
Graces, Three—Family, Shamokin, Pa., 19-24.
Green and Werner—Hathaway's, Lowell, Mass., 19-24, Mohawk, Schenectady, N. Y., 26-31.
Gunning, Louise—Shea's, Buffalo, 19-24.
Hague and Herbert—Crystal, Detroit, 19-24.
Haines, Nat—Grand, Pittsburgh, 19-24.
Hallback and Parquette—H. and S., N. Y., 19-24.
Hall, Artie—Orph., Kansas City, 18-24, Salt Lake, 25-31.
Hanvey and Doane—Lyric, Ft. Dodge, Ia., 12-31.
Harcourt, Frank—Enson's, Chgo., 18-24.
Hardeen—Empire, Liverpool, Eng., 19-24, Empire, Middlesboro, 26-31.
Harrington, James H.—H. and S., N. Y., 19-24.
Harris and Beauregarde—Pastor's, N. Y., 19-24.
Hart and Dillon—Lyric, Joplin, Mo., 19-24.
Harcourt, Daisy—H. and B., Bklyn., 19-24.
Harbach and Harris—Huber's, N. Y., 12-24.
Harmony Four—Keith's, N. Y., 19-24.
Hathaway and Seigel—Keith's, Boston, 19-24.
Haveman's Animals—Maj., Chgo., 19-24.
Hawthorne, Lola—Bonarcher's, Vienna, Austria, 1-31.
Hazardous Globe—Keith's, Boston, 19-24.
Hatch Brothers—Charleston, S. C., 19-24, Savannah, Ga., 26-31.
Hathaway and Walton—Keith's, Boston, 19-24.
Hearn, Tom—H. and S., N. Y., 19-24.
Henderson and Ross—Dominion, Winnipeg, Can., 19-24.
HELENA, EDITH—Austria—indefinite.
Herald Square Quartette—Auditorium, Lynn, Mass., 19-24.
Herbert—Empire, Des Moines, Ia., 19-24.
Herbert's Dogs—Columbia, St. Louis., Mo., 19-24.
Hermany—Sheedy's, Fall River, Mass., 19-24.
HERRMANN, ADELAIDE—Gotham, Bklyn., 19-24.
HERRMANN, THE GREAT—Orph., Minneapolis, Minn., 25-31.
Herzog-Camaras Sisters—Imperial, Bklyn., 19-24.
Hickey and Nelson—Proctor's 23d St., 19-24.
Hill and Silvaney—Hathaway's, New Bedford, Mass., 19-24.
Hillman, George—People's, Hannibal, Mo., 19-24.
Hillyers, Three—Orph., Portsmouth, O., 19-24, Grand, Hamilton, 26-31.
Hilton, William—Family, Shamokin, Pa., 19-24.
Hoch and Elton—Haymarket, Chgo., 19-24, Columbia, St. Louis, 26-31.
Hodges and Launchmere—Empire, Hoboken, 19-24.
Holcombe, Curtis and Webb—Empire, Hoboken, 19-24.
Holsworthe, The—Columbia, St. Louis, 19-24, Majestic, Chgo., 26-31.
Holman, Harry—Temple, Buffalo, 19-24.
Horsky-Bergere—Columbia, Cincinnati, 25-31.
Houdini—Keith's, Boston, indefinite.
Howard Brothers—Orph., New Orleans, La., 19-24.
Howard and Howard—H. and S., N. Y., 19-24.
Howard and Le Roy—Huber's, N. Y., 19-24.
Howard and Rutherford—Majestic, Chgo., 19-24.
Howe, Laura—Family, Lancaster, Pa., 19-24.
Hughes, Mr. and Mrs. Nick—Family, Pottstown, Pa., 19-24.
Humes and Lewis—Garrick, Wilmington, Del., 19-24.
Huston and Dallas—Amphion, Bklyn., 19-24.
Imperial Japanese Guard—Casino, Paris, 19-April 30.
Innes and Ryan—Majestic, Chgo., 19-24.
Italian Opera Trio—Proctor's 58th St., 19-24.
Irwin, John M.—Haymarket, Chgo., 19-24.
Jackson Family—Poli's, New Haven, Conn., 19-24.
Jacobs and Sardel—Empire, Des Moines, Ia., 19-24, People's, Kansas City, Mo., 25-31.
Jeans, Hugh—Keith's, Providence, 19-24.
Jennings and Jewell—Bijou, Duluth, Minn., 19-24.
Johns, Johnnie—Amphion, Bklyn., 19-24.
Johnson, Carroll—Hathaway's, New Bedford, Mass., 19-24.
Johnson, Henry—York, Pa., 19-24.
JOHNSTONS, MUSICAL—Barrasford Tour, Eng., Jan. 1—indefinite.
Jones and Hite—Majestic, Chgo., 19-24.
Jones and Sutton—O. H., North Adams, Mass., 19-24.
Jordan and Harvey—Pavilion, London, Eng., indefinite.
Karno—Hathaway's, Lowell, Mass., 19-24.
Karnbasa Japs—Eden Musee, N. Y.—indefinite.
Kartelli, Albert—Orph., Frankfort, Ger., 19-30.
Kates Brothers—Grand, Pittsburgh, 19-24.
Kaufmann Troupe—Shea's, Toronto, 19-24.
Kranne, S. W.—Keith's, N. Y., 19-24.
Kratings, The—Portland, Me., 19-24.
Keatons, Four—Moore's, Portland, Me., 18-24, Howard, Boston, 26-31.
Keller's American Zouaves—Keith's, N. Y., 19-24.
Kelly and Kent—Keeney's, Bklyn., 19-24.
Kelcy, Mr. and Mrs. Alfred—Majestic, Hot Springs, 26-31.
Kelly, Sam and Ida—Jeffer's, Saginaw, Mich., 19-24.
Kelly, Walter C.—Alhambra, N. Y., 19-24.
Kelly and Reno—Empire, London, Eng., Feb. 26-March 31.
Kelly and Violette—Colonial, N. Y., 19-24.
Kenton, Dorothy—Orph., Utica, N. Y., 19-24.
Kennedy and Rooney—Columbia, Cinti., 19-24, Hopkins', Louisville, 26-31.
Keno, Walsh and Melrose—Hopkins', Memphis, 19-24, Orph., New Orleans, 26-31.
Kent, S. Miller—Alhambra, N. Y., 19-24.
Keogh, Thomas J.—Orph., Los Angeles, 19-April 7.
Keough, Edwin—H. and B., Bklyn., 19-24, Proctor's, Albany, 26-31.
King, Mr. and Mrs. S.—O. H., Rochester, Pa., 19-24.
Kingsbury, Audrey—Keeney's, Bklyn., 19-24.
Kins-Nere, The—Park, Erie, Pa., 19-24.
Klein and Gotthold—Hopkins', Louisville, 19-24.
Klein and Klein—Crystal, Elwood, Ind., 19-24.
Kitties, The—Orph., Bklyn., 19-24, N. Y. 26-April 6.
Kingsley and Lewis—Empire, Paterson, 19-24.
Klein and Clifton—Trent, Trenton, 19-24.
Kleist, Paul—Orph., Minneapolis, 19-24, Orph., Omaha, Neb., 26-31.
Knickerbocker Four—Minneapolis, Minn., 19-24.
Knight Brothers and Sawtelle—Temple, Detroit, 19-24, Keith's, Cleveland, 26-31.
Knox Brothers—Bijou, Des Moines, Ia., 19-24.
Kohler and Marion—Star, Hamilton, Can., 19-24.
Kokin, Mignonette—Orph., Salt Lake City, 12-24, Orph., Denver, Col., 26-31.
Kollins, King—Majestic, Hot Springs, Ark., 19-24.
Koppe—Phila., 19-24.
Kosure and Chaplain—O. H., Decatur, Ill., 19-24.
Kurtis and Busse and Dogs—Hathaway, New Bedford, Mass., 19-24, Hathaway's, Lowell, 26-31.
La Adella—Bennett's, London, Can., 19-24, Star, Hamilton, Can., 26-31.
La Clair and West—G. O. H., Syracuse, N. Y., 19-24.
Lafayette—Hopkins', Memphis, Tenn., 19-24.
Lamount and Paulette—Temple, Buffalo, 19-24.
La Marr, Harry—Family, Mahanoy City, Pa., 19-21, O. H., Pottstown, 22-24.
La Mont, Ollie—Topic, Billings, Mont., 19-31.
Lancaster, Tom—Bijou, Battle Creek, Mich., 19-24.
La Rosa, Harry—Poli's, New Haven, Conn., 19-24.
La Vine Trio—Orph., Utica, N. Y., 19-24.
Larsen Sisters—Novelty, Bklyn., 19-24.
Latell, Ed—Gotham, Bklyn., 19-24.
Latonas, The—Alhambra, N. Y., 19-24.
Lauder, Harry—Huber's, N. Y., 19-24.
Laurence, Al.—Columbia, Cincinnati, 19-24.
Lawson, Chinese—Bijou, Battle Creek, Mich., 19-24.
Lazar and Lazar—Majestic, Chgo., 19-24.
Le Brun Grand Opera Trio—Columbia, Cincinnati, 18-24, G. O. H., Indianapolis, 25-31.
Le Clair, Harry—Hopkins', Memphis, 19-24.
Le Clair, John—Hathaway's, Lowell, Mass., 19-24, Auditorium, Lynn, 26-31.
Le Pages, The—Orph., Minneapolis, Minn., 18-24, Orph., Omaha, Neb., 26-31.
Le Roy and Le Vanion—Colonial, Lawrence, Mass., 19-24.
Lee, Henry—Arcade, Toledo, 19-24.
Lee, Stella—Grand, Indianapolis, 19-24.
Lennon and Edwards—Keith's, Boston, 19-24.
Leona and Dale—Moore's, Portland, Me., 19-24.
Leonard, Eddie—Shea's, Buffalo, 19-24.
Leonard, Gus—Palace, Glasgow, Scot., 19-24.
Leonard and Lester—Wilmington, Del., 19-24.
Leonhardt, Al—Masonic, Ft. Wayne, Ind., 19-24.
Leslie, George W.—Orph., Portsmouth, O., 19-24.
Leslie's Porcine Circus—Empire, Hoboken, 19-24.
Levy, Bert—International, Chgo., 19-24.
Levy, Mr. and Mrs. Jules—Ft. Dodge, Ia., 19-24.
Lewis, Georgia C.—Olympic, Chgo., 19-24.
Libbey and Trayer—Empire, Pittsfield, Mass., 19-24.
Lloyd, Herbert—Moss and Stoll Tour, Eng., Feb. 26-March 31.
Londons, Four—Keith's, Boston, 19-24.
Lucas, James—Olympic, Chgo., 19-24.
Lucier, Mr. and Mrs. Fred—Moore's, Portland, Me., 19-24.
Lucy and Lucier—Columbia, Cincinnati, 19-24.
Lukens, Four—Keith's, Prov., 19-24, Proctor's, Troy, 26-31.
Lynne, Frank—Victoria, N. Y., 19-24.
Lyster and Cooke—Bijou, Green Bay, Wis., 19-24.
McAvoy, Dan—Proctor's, Albany, 19-24.
McCarthy, Myles—Dominion, Winnipeg, Can., 26-April 7.
McCauley and Donovan—International, Chgo., 19-24.
McClair, John—Hathaway's, Lowell, Mass., 19-24.
McCrea and Poole—Keith's, Boston, 19-24.
McCree, Junie—H. and B., Bklyn., 19-24.
McCune and Grant—Bijou, Kalamazoo, Mich., 19-24.
McDermott, W. J.—International, Chgo., 19-24.
McDowell, John and Alice—Bijou, Wheeling, W. Va., 19-24, Orph., Springfield, O., 26-31.
McGee and Collins—Gennett's, Richmond, Ind., 19-24.
McGrath Brothers—Richmond, North Adams, Mass., 19-24.
McKinley, Mabel—Chase's, Wash., D. C., 19-24.
McSorley and Eleanore—Billings, Mont., 19-April 7.
Macarte Sisters—Proctor's, 23d St., 19-24, Proctor's, Newark, N. J., 26-31.
Macart's Dogs and Monkeys—Colonial, N. Y., 19-24, Orph., Bklyn., 26-31.
Macdonald, James—Hopkins', Louisville, 19-24, Hopkins', Memphis, 26-31.
Mack and Dugal—Bijou, Jacksonville, Ill., 19-24.
Mack, Eddie—Orph., Bklyn., 19-24.
Macy and Hall—Chase's, Wash., D. C., 19-24, Maryland, Balto., 26-31.
Madcaps, The—Syracuse, N. Y., 19-24, Shea's, Buffalo, 26-31.
Madigans, The—Maj., Chgo., 19-24.
Magee, Clem C.—Elite, Davenport, Ia., 91-24.
Majestic Trio—Gotham, Bklyn., 19-24.
Maning Sisters—Bluefield, W. Va., 19-24.
Mantell's Marionettes—Bijou, Bay City, Mich., 19-24.
Marion and Dean—Masonic Temple, Ft. Wayne, Ind., 19-24.
Mareena, Nevarro and Mareena—Moore's, Portland, Me., 19-24.
Mareo and Aldo—Schuman's, Frankfort, Germany, 1-31.
Marnos, Four—Hopkins', Louisville, 19-24.
Marco Twins—Columbia, St. Louis, 19-24.
Marrons, The—Olympic, Chgo., 19-24.
Marseilles—Auditorium, Lynn, Mass., 19-24.
Marshall-Shumann—Frankfort, Ger., 16-31.
Marshall & Gold—Temple, Buffalo, 26-31.
Marshaw, Mona—Bijou, Shawnee, Okla., 19-24, New Monarch, Lawton, Okla., 25-31.
Martin Bros.—Keith's, Boston, 19-24.
Martin, Dave and Percie—Ideal, Fond du Lac, Wis., 19-24.
Martine Bros.—Barrasford Tour, Eng., Feb. 28-March 31.
Martinnette and Sylvester—Ideal, Fond du Lac, Wis., 19-24.
Mason's Society Belles—Yonkers, N. Y., 19-24, Poli's, New Haven, Conn., 26-31.
Matthews and Ashley—Poli's, Springfield, Mass., 19-24.
Maxwell, Joe—H. and B., Bklyn., 19-24.
May and Miles—Star, Muncie, Ind., 19-24.
Mayne, Frank—International, Chgo., 19-24.
Mazus and Masett—Keeney's, Bklyn., 19-24.
Mazziotta—Arcade, Toledo, 19-24.
Meers, Three—Grand, Pittsburgh, 19-24, Victoria, N. Y., 26-31.
Meier and Mora—South Africa, April 1-August 15.
Melroy Trio—O. H., Decatur, Ill., 19-24.
Melville and Azelle—Bijou, La Crosse, Wis., 19-24.
Melville and Conway—Majestic, San Antonio, Tex., 19-24.
Menoughs, The—Mt. Carmel, Pa., 19-24.
MEREDITH SISTERS—Mallini, Hanover, Germany, 16-30.
Meriam's Dogs—Olympic, Chgo., 19-24.
Merritt, Hal—Majestic, Chgo., 19-24.
Metropolitan Comedy Four—N. Y., 19-24, Balto, 26-31.
Mettler, Lew—Tivoli, Cape Town, South Africa, indefinite.
Meyer, Ben—Proctor's 125th St., 19-24.
Milani Trio—Orph., Bklyn., 19-24.
Millard, Laura—Temple, Detroit, 19-24.
Miller and Browning—Orph., Mt. Vernon, N. Y., 19-24.
Millership Sisters—Howard, Boston, 12-31.
Milliman Trio—Alhambra, N. Y., 19-24, Poli's, Worcester, Mass., 26-31.
Mills and Morris—Columbia, St. Louis, 19-24.
Mitchell and Marron—Novelty, Bklyn., 19-24.
Mitchells, Three—Keith's, Phila., 19-24.
Monroe, Mack and Lawrence—Keith's, Phila., 19-24.
Monroe, George W.—Temple, Detroit, 19-24, Keith's, Cleveland, 26-31.
Montague's Circus—Mexico, Mex., 19-24.
Mooney and Holbein—Palace, Johannesburg, South Africa, March 12-June 5.
Morelands, Three—Colonial, N. Y., 19-24.
Morris, Leon—Shea's, Buffalo, 19-24.
Morris and Morris—Thalia, Seattle, Wash.—indefinite.
Morton, James T.—Keith's, Phila., 19-24, Chase's, Wash., D. C., 26-31.
Mosher, Houghton and Mosher—Temple, Detroit, 19-24.
MOTOGIRL, LA—Orph., Frankfort, Germany, March 1-31, Eden, Dresden, April 1-30.
Mowatts, The—Grand, Indianapolis, 19-24.
Mullen and Corelli—Keith's, Boston, 19-24.
Murphy and Andrews—Keith's, N. Y., 19-24.
Murphy, Thompson and Murphy—Huber's, N. Y., 19-24.
Murphy and Willard—Orph., Denver, 19-24.
W. H., AND BLANCHE NICHOLS—Keith's, Boston, 19-24, Amphion, Bklyn., 26-31.
Navajo Girls—Cook's, Rochester, N. Y., 19-24, Chase's, Wash., D. C., 26-31.
Nawn, Tom—Young's Pier, Atlantic City, 19-24.
Nayson, Rose—Nouveau Cirque, Hekingfores, Finland, 1-31.
Neff and Miller—Bridgeport, Conn., 19-24.
Newell and Niblo—Imperial, Bklyn., 19-24.
NIBLO, FRED—Proctor's 23d St., 19-24, Proctor's, Newark, N. J., 26-31.
Nichols Sisters—Grand, Pittsburgh, 19-24.
Night in Venice Trio—Majestic, Chgo., 19-24.
Normana, Juggling—Temple, Detroit, 19-24.
North, Bobby—Keith's, N. Y., 19-24.
NORTON, MISS, AND PAUL NICHOLSON—Pastor's, N. Y., 19-24, Empire, Hoboken, 26-31.
Norton and Perkins—Lyric, Wichita, Kan., 18-24.
Norworth, Jack—Keith's, Cleveland, 19-24, Arcade, Toledo, 26-31.
Nye, Ned—Gotham, Bklyn., 19-24.
O'Brien and Buckley—Proctor's 125th St., 19-24.
O'Brien and Havel—Hathaway's, New Bedford, Mass., 19-24.
Ogden, Helen—Star, Hamilton, Can., 19-24.
Omar Singh—Empire, Cleveland, 19-24.
Orpheus Comedy Four—Colonial, N. Y., 19-24.
Orville and Frank—H. and S., N. Y., 19-24.
Otaro Family—Majestic, Ft. Worth, Tex., 19-24.
Otis, Elita Proctor—Temple, Detroit, 19-24.
Otto Brothers—Arcade, Toledo, 19-24.
Owen and Hoffman—Poli's, Springfield, Mass., 19-24.
Ozays, The—Temple, Buffalo, 26-31.
Palmer and Robinson—People's, Leavenworth, Kan., 19-24.
Parros Brothers—Chase's, Wash., D. C., 19-24.
Pattersons, Bounding—Apollo, Nurnberg, Ger., 19-31, Corso, Zurich, Swits., April 1-15.
Paulinetti and Pique—Salone Margherita, Naples, 19-31, Alhambra, Florence, Italy, April 2-14.
Pekin Zouaves—Majestic, Chgo., 18-24, Keith's, Cleveland, 25-31.
Pelot, Fred and Annie—Orph., Kansas City, 19-24, Orph., New Orleans, 26-31.
Pero and Wilson—Lyric, Terre Haute, Ind., 19-24.
Perry, Frank L.—Grand, Topeka, Kan., 18-24.
Petching Brothers—Shea's, Buffalo, 19-24.
Peters, The—Keith's, Phila., 19-24, Empire, Hoboken, 26-31.
Picchiani Sisters, Seven—Proctor's, Newark, N. J., 19-24.
Piccolo Midgets—Orph., Los Angeles, Cal., 19-24.
Pierce and Maisee—Empire, Johannesburg, South Africa, March 12-April 21, Empire, Cape Town, 23-June 3.
Pirocoffis, The—Majestic, Chgo., 19-24.
Porter and Palmer—Bijou, Clinton, Mass., 19-24.
Potter, Kathleen—Huber's, N. Y., 19-24.
Potter and Hartwell—Pastor's, N. Y., 19-24.
Powers, James T.—Grand, Indianapolis, 19-24.
Powers, Mr. and Mrs. John T.—Majestic, Ft. Worth, Tex., 19-24.
Powers and Theobald—Orph., Portsmouth, O., 19-24.
Prelle's Dogs—Proctor's 58th St., 19-24.
Provenceas, Six—Keith's, N. Y., 19-24.
Pucks, Two—Victoria, N. Y., 19-24.
Quigley Brothers—Cook's, Rochester, N. Y., 19-24.
Quinlan and Mack—Moore's, Portland, Me., 19-24.
Rackett and Hazard—Empire, York, Eng., 19-24.
Radford and Valentine—Alhambra, Paris, France, 1-31, Barrasford Tour, Eng., April 1-31.
Rado and Bertman—Keith's, Phila., 19-24.
Rae and Stevens—Olympic, Chgo., 19-24.
Ranf, Claude—Grand, Vincennes, Ind., 19-24.
Rappo Sisters—Victoria, N. Y., 19-24.
Rastus and Banks—Regent, Salford, Eng., 19-24, Stockton, 26-31, Pav., Newcastle, April 2-7.
Ratto Brothers—Haymarket, Chgo., 19-24.
Ravenscroft, Charlotte—Park, Erie, Pa., 19-24.
Rawls and Von Kaufman—Majestic, Ft. Worth, Tex., 19-24.
Ray, Fred—Park, Worcester, Mass., 19-24.
Raymond and Caverly—Amphion, Bklyn., 19-24.
Rayne's Bull Dogs—Binghamton, N. Y., 19-24, Schenectady 26-31.
Redford and Winchester—Park, Worcester, Mass., 19-24, Moore's, Portland, Me., 26-31.
Red Raven Cadets—Poli's, Waterbury, Mass., 19-24.
Reeds, Musical—Crawford's, Topeka, Kan., 19-24.
Reichen's Dogs—Imperial, Bklyn., 19-24.
Reid Sisters—Dockstader's, Wilmington, Del., 19-24.
Reimer, Helen—Colonial, Lawrence, Mass., 19-24.
Remington, Mayme—Orph., Bklyn., 19-24.
Renos, The—O. H., Lowell, Mass., 19-24.
Renz, Therese—Colonial, N. Y., 19-24.
Reynard, Ed. F.—Orph., Reading, Pa., 19-24, Proctor's 58th St., 26-31.
Rialto Quartette—'Frisco, Cal., 12-31.
Rice Brothers—Poli's, Springfield, Mass., 19-24.
Rice, Fanny—Hopkins', Louisville, 19-24.
Rice and Edwards—La Salle, Keokuk, Ia., 19-24.
Rice and Elmer—Pastor's, N. Y., 19-24.
Rice and Prevost—Orph., Bklyn., 19-24.
Richards—Des Moines, Ia., 19-24.
Rigos, H. B.—9th and Arch, Phila., 19-24.
Rinaldos, The—San Jose, Guatemala, Central America, Dec. 23—indefinite.
Roberts, Four—Family, Butte, Mont., 19-24.
Roby, Dan—Bijou, Green Bay, Wis., 19-24.
Rogers, Will—Wintergarten, Berlin, Germany, April 1-May 1.
Romanos, Five—Poli's, Springfield, Mass., 19-24.
Roofs, The—Gaiety, Springfield, Ill., 19-24.
Rooney and Bent—Temple, Detroit, 19-24.
Rooney, Katie—Gotham, Bklyn., 19-24.
Rosaires, The—People's, Cedar Rapids, 19-24.
Rose and Hill—Maj., Chgo., 19-24.
Ross and Lewis—Stoll Tour, Eng., March 12-April 30.
Rosses, Three—Hathaway's, New Bedford, Mass., 19-24.
Rossow Midgets—New Haven, Conn., 19-24.
Rotow, Marguerite and Hanley—Victoria, N. Y., 19-24.
Royce Bros.—Hagerstown, Md., 19-24.
RYAN, THOMAS J., AND MARY RICHFIELD—Proctor's, Troy, N. Y., 19-24, Colonial, N. Y., 26-31.
Russell and Dunbar—Young's Pier, Atlantic City, 19-24.
Russia, Musical—St. Louis, Mo., 12-24.
SABEL, JOSEPHINE—Empire, Stratford, Eng., 19-24, Shepherd Bush, 26-31, Empire, Cardiff, April 2-7.
Sabine and Dale—Temple, Buffalo, 19-24.
Sabine, O'Neil and Vera—H. and B., Bklyn., 19-24.
Salerno—Grand, Pittsburgh, 19-24.
Sandor, Paul—Orph., 'Frisco, Cal., 19-24.
Savoys, The—Bijou, Beloit, Wis., 19-24.
Sawadas, The—Keith's, N. Y., 19-24.
Schubert Quartette—Keith's, Phila., 19-24.
Scott, Carrie—Haymarket, Chgo., 19-24.
Sears—Olympic, Chgo., 19-24.
Semon, Charles F.—Proctor's 23d St., 19-24, Proctor's, Newark, N. J., 26-31.
Seville, Lily—Hoboken, N. J., 19-24.
Seymour's Dogs—Temple, Buffalo, 19-24.
Seymour and Dupree—Arcade, Toledo, 19-24.
Shannon, Lavinia—Grand, Indianapolis, 19-24, Columbia, Cinti., 25-31.
Shean and Warren—Shea's, Buffalo, 19-24.
Sherman and De Forrest—Orph., Los Angeles, 11-24.
Short and Shorty—O. H., Chester, Pa., 19-24.
Siddon, Bros.—Howard, Boston, 19-24.
Simmons, Eddie—Moore's, Portland, Me., 19-24.
Simmons and Harris—Hot Springs, Ark., 19-24.
Simon and Gardner—Maj., Chgo., 19-24.
Sloan, Tod—Keeney's, Bklyn., 19-24.
Smedley, Arthur—H. and S., N. Y., 19-24.
Smith and Campbell—Shea's, Buffalo, 19-24.
Smith, Peter J.—G. O. H., Grand Rapids, Mich., 19-24.
Smith, Sue—Keeney's, Bklyn., 19-24.
Smiths, Aerial—Maryland, Balto., 19-24.
SNYDER AND BUCKLEY—Orph., Kansas City, 19-24, Olympic, Chgo., 26-31.
Spaulding—Orph., Reading, Pa., 19-24.
Spencer, Atlanta—Hathaway's, New Bedford, Mass., 19-24.
Spook Minstrels—Syracuse, N. Y., 19-24.
Stahl, Rose—Imperial, Bklyn., 19-24, Keith's, Prov., 26-31.
Staley and Birkbeck—Poli's, Springfield, Mass., 19-24.
Stanley and Aileen—Lyric, Wichita, Kan., 19-24.
Stanley and Scanlon—Lyric, Cleveland, 19-24.
Stanton, Hugh—Chase's, Wash., D. C., 19-24.
Stapleton and Chaney—Crystal, Frankford, Ind., 19-24.
Steely, Doty and Coe—Majestic, Chgo., 19-24.
Stein, Exetto—Apollo, Cologne, Germany, 16-31, Circus Carre, Amsterdam, Holland, April 1-15.
Stevens and Keeley—Huber's, N. Y., 19-24.
Stevens, Kitty—Keith's, Phila., 19-24.
St. John and Le Fevre—Pastor's, 19-24, Empire, Pittsfield, Mass., 26-31.
St. Leon and McCusick—Crystal, St. Joseph, Mo., 19-24.
St. Onge Brothers—Novelty, Bklyn., 19-24.
Stone, Wizard—Orph., Bklyn., 19-24.
Strakosch, Avery—Columbia, St. Louis, 19-24.
Stuart, Marie—Keith's, Prov., 19-24.
Stuart—Colonial, Lawrence, Mass., 19-24.
Sullivan, Mark—Gotham, Bklyn., 19-24.
Sullivan and Pasqueiena—Orph., Los Angeles, 25-April 7.
Sunny South—Lynn., Mass., 19-24, Fall River, Mass., Swift and Buckley—Keeney's, Bklyn., 19-24, 26-31.
Tannen, Julius—Chase's, Wash., D. C., 19-24.
Tansmanian Troupe—Havana, Cuba, 19-24.
Tates, Harry—Keith's, Phila., 19-24.
Taylor, Lella—Moore's, Portland, Me., 19-24.
Taylor and Ward—Grand, Pittsburgh, 19-24.
Teasler, William—Orrin Brothers, Mexico, Mex., 19-24.
Texanna Sisters—Bijou, Lansing, Mich., 19-24.
Thela, Lulu—Muncie, Ind., 19-24.
Thomas and Payne—Orph., Utica, N. Y., 19-24.
Thompson and Vidocq—Keith's, Providence, 19-24.
Thompson's Elephants—International, Chgo., 19-24.
Thorne and Carleton—Cook's, Rochester, N. Y., 19-24.
Thorne, Mr. and Mrs.—Park, Worcester, Mass., 19-24, Sheedy's, Fall River, 26-31.
Thornton, James—Novelty, Bklyn., 19-24.
Thurber, Leona—Pastor's, N. Y., 19-24.
Tobin, Misses—Grand, Pittsburgh, 19-24.
To-To—Cook's, Rochester, N. Y., 19-24.
Townsend, Charlotte—Arcade, Toledo, 19-24.
Toys, Musical—Castle, Bloomington, Ill., 19-24.
Tracey, Kitty—Poli's, New Haven, 19-24.
Trovollo—Grand, Pittsburgh, 19-24.
TRUESDELL, MR. AND MRS. HOWARD—Imperial, Bklyn., 26-31.
Trumbell and Barnes—Orph., Mt. Vernon, 19-24.
Ty-Bell Sisters—Orrin Brothers, Mexico, Mex., 19-24.
Tyce and Jermon—Rochester, N. Y., 19-24.
Van and Aldeo—Richmond, North Adams, Mass., 19-24.
Van Biene, Auguste—Temple, Detroit, 19-24.
Van, Billy—Columbia, Cincinnati, 25-31.
Van Studdiford, Grace—Proctor's 23d St., 19-24.
Valenteens—International, Chgo., 19-24.
Vernon—Haymarket, Chgo., 19-24.
Vernon Troupe—Orph., Omaha, Neb., 19-24.
Vesta, Nettie—Proctor's, 23d St., 19-24.
Victor, Carl—Keith's, Prov., 19-24.
Victor's Venetian Band—Poli's, Worcester, Mass., 19-24, New Bedford, Mass., 26-31.
Victoria, Vesta—Alhambra, N. Y., 19-24.
Village Choir—Hathaway's, New Bedford, Mass., 19-24.
Vinella's Horses—Proctor's 23d St., 19-24.
Vivian's, Two—Haymarket, Chgo., 19-24.
Von Wensl, Mirel—Maj., Chgo., 19-24.
Walt, Emilie—Crystal, Pueblo, Col., 19-24.
Wall, Jimmy—Orph., Kansas City, Mo., 19-24.
Walsh, May—Arcade, Toledo, 19-24.
Walters and Prouty—Trenton, N. J., 26-31.
Walton, Fred—Proctor's, 58th St., 19-24.
Ward and Curran—Victoria, N. Y., 19-24.
Ward, May—Crystal, Detroit, 19-24.
Washer Brothers—Bijou, Kewanee, Ill., 19-24.
Waterbury Brothers and Tenny—Chase's, Wash., D. C., 19-24.
Webbs, Four—Hippodrome, N. Y., 19-24.
Welch, Jim and Celia—Crystal, St. Joseph, Mo., 19-24, Lyric, Joplin, Mo., 26-31.
Weller, Lizzie—Arcade, Toledo, 19-24.
Welsh, Charles and Jennie—Crystal, Frankfort, Ind., 19-24.
Welsh, Lew—Racine, Wis., 19-24.
Welson, Max—Colonial, N. Y., 19-24.
Wesley, Louis—Imperial, Bklyn., 19-24.
West and Van Sicien—Howard, Boston, 19-24, Empire, Pittsfield, Mass., 26-31.
Westcott, Eva—Cook's, Rochester, 19-24, Shea's, Buffalo, N. Y., 26-31.
Westons, Three—Columbia, St. Louis, 19-24.
Whalen and West—O. H., Pottstown, Pa., 19-21, Family, Mahanoy City, Pa., 22-24.
Wharton and Le Roy—Bijou, Oklahoma City, Okla., 19-24.
White City Quartette—Grand, Indianapolis, 19-24.
White, Clayton—Keith's, Providence, 19-24.
White and Stuart—Keith's, Providence, 19-24.
Whites, The—Bijou, Des Moines, Ia., 19-24.
Wilbur, Oliver—Crystal, Detroit—indefinite.
WILDER, MARSHALL P.—Orph., 'Frisco, Cal., 11-24, Orph., Los Angeles, 26-April 7.
Wilkes, Mattie—Moss and Stoll Tour, Eng., April 2-30.
Williams and Gordon—Bijou, Kenosha, Wis., 19-24.
Williams and Melburn—Family, Pottsville, Pa., 19-24, Family, Hazelton, 26-31.
Williams, Gus—Majestic, Chgo., 19-24.
Williams and Pullman—Pastor's, N. Y., 19-24.
Wilson, Lizzie N.—Majestic, San Antonio, Tex., 19-24.
Wilson Trio—Maryland, Balto., 19-24.
Wiltons, The—H. and B., Bklyn., 19-24.
Winter, Winona—Olympic, Chgo., 19-24.
Winton and Winton—Olympic, Chgo., 19-24.
Wise and Milton—Keeney's, Bklyn., 19-24.
Wolkowsky Troupe—Orrin Brothers, Mexico, Mex., 1-31.
Wood Brothers—Pittsfield, Mass., 19-24.
Wood, Milt G.—Poli's, Springfield, Mass., 19-24.
Wood and Ray—Proctor's, Albany, 19-24.
Woodford and Marlboro—Bijou, Kalamazoo, Mich., 19-24.
Woodward, V. P.—Hathaway's, Lowell, Mass., 19-24.
Wordette, Estelle—Amphion, Bklyn., 19-24.
World's Comedy Trio—Orph., San Francisco, Cal., 19-31.
Wothnert Trio—Shea's, Buffalo, 19-24.
Wyhoff, Fred—9th and Arch, Phila., 19-24.
Yarrick, Jos.—Poughkeepsie, N. Y., 19-24.
Yeager and Yeager—Wintergarten,

VAUDEVILLE CORRESPONDENCE.

CHICAGO, ILL.—At the Haymarket this week Bessie Clayton, Edwards Davis and co., Charley Case, Baron's dogs, Sidney Grant, Vernon, Hal Merritt, Downey and Willard, Carrie Scott, Two Vivianas, John M. Irwin, Ratto Brothers, Art Adair, Cervay Trio.——Majestic: Walter Jones and Mabel Hite, Simon, Gardner and co., Haveman's animals, the Pirrocollis, Stoeley, Doty and Coe, Gus Williams, Avon Comedy Four, Night in Venice, Lazar and Lazar, Flo Adler, Howard and Rutherford, Mirel von Wengl, Rose and Hill, and the Madigans.——Olympic: The Orpheum Show, including Colonial Septette, Merian's dogs, Jules and Ella Garrison, Winona Winter, Sisters and Brothers Ford, Edgar Bixley, Campbell and Johnson, Harry Sears and co., Gloss Brothers, Georgia Charters Lewis, Hallen and Lewis, James Lucas, Rae and Stevens, and the Mariona.——International: Eph Thompson's elephants, Virginia Earl and "Johnnies," Frank Mayne, Bert Levy and Dorothy Vernon and others.——Bacon's: Dimpled Darlings.——Trocadero: Bohle's Knickerbockers.——Folly: California Girls.

OTIS COLBURN.

BOSTON, MASS.—Houdini still leads the bill at Keith's and is the sensation of the town. The other features are Will H. Murphy and Blanche Nichols, the Dumonds, Four Londons, Joe Flynn, Mullen and Corelli, McCrea and Poole, Lennon and Edwards, Billy Single Clifford, Mr. and Mrs. Esmonde, Hathaway and Walton, Dudley, Cheslyn and Burns, and the Martin Brothers.——At the Howard Athenæum are Hoey and Lee, Patty Brothers, West and Van Siclen, Chris Smith and the Two Johnsons, Diamond and Smith, Grace Leonard, the Juggling Mathieus, the Aerial Weavers, W. W. O'Brien, Davey and Phillips, Dan Collins, and the Two Dalys. George B. Alexander joins the burlesque contingent.——Williams' Ideal Burlesquers are at the Columbia.——Rice and Barton's Rose Hill Folly co. is at the Lyceum.——Phil Sheridan's City Sports is the combination of the week at the Palace.——The features at Austin and Stone's are Plunkett and Powell, Siddons Brothers, the Sloans, the Lippencotts, Kelsey Cowboy, and Jimmy Nearey.——Items: L. B. Walker, proprietor, and Charles H. E. Cherry, manager, of the Nickelodeon, were arrested last week on the charge of maintaining a common nuisance. These warrants were issued as the result of the arrest of two fortune tellers employed there last week.—William Wallatt, the equestrian; William De War, and Harry De War, with their trained dogs, arrived back from South America on the "Castide." They had been touring that continent and sailed from Buenos Ayres.

JAY BENTON.

PHILADELPHIA, PA.—Keith's New Theatre, week 19: Horace Goldin, Harry Yates, Motoring, James J. Morton, Kitty Stevens, Willie Eckstein, Monroe, Mack and Lawrence, Three Mitchells, Schubert Quartette, Phil and Nettie Peters, Rado and Bertram, Caprice, Lynn, and Fay, and Duffin-Redcay Troupe.——Trocadero: Miner's Merry Burlesquers, with Jeannette Dupree and others. The house will be enlarged during the Summer at a cost of $20,000.——Casino: Clark's Runaway Girls, headed by Joseph E. Howard. Business good. Vanity Fair 26.——Bijou: Star Show Girls, with Mlle. Lubs De Sarema, Carr's Thoroughbreds 26.——Lyceum: Bon Ton Burlesquers, with Jack O'Brien as extra attraction. Harry Bryant's Burlesquers 26.——Bon Ton (Lillian Tyson, mgr.): Maryland Tyson and co., Edgar Seldon, Rochefort and May, Ben Beyer, Harry Markwood, Ida Neal, Martin and Tyler, Rice and Walters, Hill and Wilson, Columbia Four, and Edythe Gibbons.

S. FERNBERGER.

HARTFORD, CONN.—Poli's Theatre (S. Z. Poli, prop.; Louis Kilby, mgr.): Leo Carillo, Carter Walters and co., Adamini-Taylor, Jewell's manikins, Neff and Miller, Violet Black and co., and Victor's Royal Imperial Band drew the customary big houses 12-17.——Item: Leo Carillo was a guest while here of the Beefsteak Club. Previous to entering vaudeville he was the Chinatown reporter and illustrator of the San Francisco "Examiner," and has many interesting reminiscences of the "chinks."

A. DUMONT.

DENVER, COL.—Orpheum: Alf Grant and the Great Le Pages were particular favorites week 4. Week 12: Colby Quartette, Beatrice Mackenzie, Leo Brunin, Dierick Brothers, Julie Ring, Jack Gardner, and Madame Emmy's dogs.——Novelty (H. Lubelski, mgr.): Black Bear and Seven Indian Braves, the Alerts, Winfrey B. Russell, Fleming and Miller, and C. W. Sanderson and co.——Crystal (G. Ira Adams, mgr.): The Marneys, Emilie Walt, Jack Williams, Thompson, Close Brothers, Josh Dreano, and Fred Russell.

MARY ALKIRE BELL.

TOLEDO, O.—Arcade: Charlotte Townsend and Fred Kerby, two local favorites, were the headliners week 11. They presented a playlet styled He and She, which gave neither much chance for clever work. Billy Clifford got off his usual talk and Knight Brothers did some clever dancing. The Nichols Sisters fill a little sphere of their own and have never been equalled in their particular line of work. Others: Emma Latow, Charlotte Ravenscroft, the Farnum Trio, and the Three Madcaps.——At the Empire the World Beaters filled the house.

C. M. EDSON.

ALBANY, N. Y.—Proctor's (Howard Graham, res. mgr.): Another admirable bill week 12-17 drew overflowing houses. It included Josephine Cohan and co., Fred Niblo, Mattie Keene and co., Ben Meyer, Ray Cox, Celina Bobe, Gus Edwards' School Boys and Girls, and Ollie Young and Brother.——Gaiety (Howard B. Nichols, mgr.): Fred Irwin's Big Show packed the house. Gay Morning Glories 19-24.——Item: William H. Buck, of the Gaiety Theatre, leaves next week to manage a new burlesque theatre at Memphis.

GEORGE H. HERRICK.

ST. LOUIS, MO.—The vaudeville event in St. Louis 18 was the annual benefit of Manager Leo Reichenbach, of the Standard Theatre. The house was packed. The bill 18-24 is Miner's Americana.——At the Columbia are Emmett Corrigan, Marco Twins, Avery Strakosch, Freyde Brothers, Herbert's dogs, Mills and Morris, Eliotte and Bolna, Ed Sawyer, Girard and Gardner, Three Westons, and the Holdsworths.——The Gayety has the Cracker Jacks Burlesquers.

RICHARD SPAMER.

CLEVELAND, O.—Keith's Prospect Theatre: Week 19-24: Paul Conchas, Julian Eytinge, Barrows-Lancaster co., May Duryea and co., Jack Norworth, Louise Dresser, the Delmores, and the Four Collins.——The Innocent Maids is the bill at the Star.——At the Empire The World Beaters' Burlesque is the attraction.——Joseph J. Dowling and Myra Davis Dowling head the following bill at the Lyric: Omar Singh, Freese Brothers, Yenoe, and Nick Binn.

WILLIAM CRASTON.

NEWARK, N. J.—Proctor's (R. C. Stewart, res. mgr.): Week 12-17: Grace Van Studdiford, Sydney Drew and co., Dollar Troupe, Elinore Sisters, Italian Operatic Trio, O'Brien and Buckley, Ferrero' musical dogs, and Elgona Brothers pleased. Usual big houses. William Dorn, a local boy, played the xylophone during the intermission.——Waldmann's (William S. Clark, mgr.): Irwin's Majestic Burlesquers pleased big business. New York Stars 19-24.

JOSEPH E. HARRISON.

MINNEAPOLIS, MINN.—Orpheum (G. E. Raymond, res. mgr.): Week 11: Watson, Hutchins, Edwards and co., Sydney Deane and co., Bruno and Russell, Vernon Troupe, Wynne Winslow, Mary Dupont and co., and Ferry Corway. Business good.——Unique (John Elliott, mgr.): Dawson and Whitefield, Gillette Sisters, Seymour and May, Al. Crystal, and Herman Le Fleur. Business good.——Dewey: The Merry Maidens drew big houses.

CHARLES M. LANE.

JERSEY CITY, N. J.—Bon Ton (Thomas W. Dinkins, mgr.): The Star Show Girls 12-17 to very good business. Jolly Grass Widows 19-24.——Items: The Elks and T. M. A. will have a theatre party at the Bon Ton April as a compliment to Brother Dinkins. Six members of the Utopians will be initiated by the T. M. A. 23.—Frank Ross, Hebrew comedian, of the Cherry Blossoms co., has signed to go over the Orpheum circuit next Summer.

WALTER C. SMITH.

PROVIDENCE, R. I.—Keith's (Charles Lovenberg, mgr.): An attractive bill 12-17 contained Goldin, the illusionist; Nina Morris and co., Three Dumonds, Harmony Four, Press Eldridge, the Van Aukens, Carter and Bluford, Mignani Family, Mr. and Mrs. Cal Stewart, Texakaka and Walby, Eilleen Nibla and V. P. Woodward; large houses.——Westminster (George H. Batcheller, mgr.): Rose Hill co. played a return and drew well. Trans-Atlantics 19-24.

HOWARD C. RIPLEY.

BUFFALO, N. Y.—Shea's: Week 12: John C. Rice and Sally Cohen, Kaufmann Troupe, Emma Francis, Callahan and Mack, Alfred Arneseen, Bertha Waltzinger, Henry Atkinson, and Burton and Brooks.——John L. Sullivan, with The Bowery Burlesquers, did an S. R. O. business at the Garden.——Fay Foster Burlesquers did only a fair business at the Lafayette.——Linn's Theatre had Kid and Hazel Parker, Gertrude Stanley, Beauchamp, and Lillian Prescott.

P. T. O'CONNOR.

KANSAS CITY, MO.—Orpheum: 11-17: The Allisons in a marvelous acrobatic turn and the Mysterious Howards divided honors. Others: Rae and Brosche, Mitchell and Cain, Barr and Evans, Flo Adler, and Armstrong and Holly, all of whom pleased.——Miner's Americans at the Century pleased good sized audiences. Miner's Bohemians 18-24.——Manchester's Crackerjacks held the boards at the Majestic to fair business. Casino Girls 18-24.

D. KEEDY CAMPBELL.

CINCINNATI, O.—The Columbia had Fanny Rice 11-17 in her familiar act. Others were Charles R. Sweet, the Baader-La Velle Trio, Kine and Gotthold, James F. McDonald, Clifford and Burke, Esmeralda Sisters, and Adair and Dahn.——The Innocent Maids were at People's. Good performances and business.——The Standard had Waldron's Trocadero Burlesquers, giving good satisfaction to large audiences.

H. A. SUTTON.

NEW HAVEN, CONN.—Poli's (S. Z. Poli, mgr.; J. H. Decking, res. mgr.): Hundreds turned away 12-17, with Hal Davis and Inez MacCauley, Gardner and Vincent, Tropp, Rossow Midgets, Dixon and Holmes, Wood and Barry, and Godfrey and Henderson.——Item: Mr. Poli has purchased a 60 horse-power auto, and will take an extended trip through New England in it this Summer accompanied by his family.

JANE MARLIN.

SAN FRANCISCO, CAL.—Orpheum, 5-12: Piccolo Midgets, the Enchanted Grotto, Agnes Maher, Mlle. Chester's Statue Dog, Lillian Burkhart and co., Sherman, De Forest and co., McCune and Cahill, Al Carlton, and Rooney Sisters.——Chutes: Mrs. Tom Thumb and co., the Gaiety Girls presenting The Merry Strikers.——Fisher's: Continuous vaudeville.

OSCAR SIDNEY FRANK.

WASHINGTON, D. C.—The bill at Chase's 19-24 presents Mabel McKinley, Carlton Macy and Maud Edna Hall, Parros Brothers, Mr. and Mrs. Jimmy Barry, Arlington Comedy Four, Julius Tannen, and Waterbury Brothers and Tenny.——At Kernan's the Broadway Gaiety Girls is the attraction. Jolly Girls 26.

JOHN T. WARDE.

PITTSBURGH, PA.—Grand (Harry Davis, mgr.): Big crowds continue. Week 19-24: Broomstick Witches, Salerno, Eva Taylor, Jessie Isette, Hugh Ward and Dennie Harris in Chums; Two Meers, Tobin Sisters, Trovollo, Nichols Sisters, Therese Dorgeval, Nat Haines, Kates Brothers, Young and Melville Adams and Mack.

ALBERT S. L. HEWES.

TORONTO, ONT.—Shea's (M. Shea, mgr.): Paul Conchas, Lew Hawkins, Rice and Elmer, Therese Dorgoval, Eltinge, Luigi Del Oro, Wormwood's dogs and monkeys, Barrows, Lancaster and co. pleased 12-17.——Star (F. W. Stair, mgr.): The Brigadiers scored 12-17.

J. ALEX McNEAL.

LOS ANGELES, CAL.—Orpheum (Clarence Drown, mgr.): Herrmann the Great was the big card 5-11. The Three Seldoms, Breaire and Doretto, Mignonette Kokin, Galetti's monkeys, Lea Auberts, and Lew Sully. Pleased.

DON W. CARLTON.

BALTIMORE, MD.—The Maryland offers the Fadettes Orchestra, Burke and La Rue, the Camille Trio, Byron and Langdon, Paul Barnes, the Wilson Trio, and the Aerial Smiths 19-24.——The Thoroughbreds co. is at the Monumental.

HAROLD RUTLEDGE.

OMAHA, NEB.—Creighton Orpheum: Business, as usual, is splendid. Bill week 11: Lambert and Pierce, the Pelots, Coolman's dogs, Jimmy Wall Snyder and Buckley, Artie Hall, Barowsky Troupe.

J. R. RINGWALT.

FALL RIVER, MASS.—Savoy (Al. Haynes, mgr.; George A. Haley, res. mgr.): Will M. Cressy and Blanche Dayne, Helen Reimer, Youngs and Brooks, Byers and Herrmann, Stuart, the male Patti; the Bellboy Trio and Le Roy and Lavanion pleased large attendance 12-17.——Sheedy's (M. R. Sheedy mgr.; C. E. Cook, res. mgr.): Karno's Mumming Birds, Archie Boyd and co. in After Many Years; Eckhoff and Gordon, Billy Johnson and His Creole Belles, LaVine-Cimaron Trio, Kurtis and Busse's terriers and the McLain Sisters were the bill to S. R. O.——Boston (Charles Schelsinger, res. mgr.): The Novelty Burlesquers, Eddie Giguerre, Felix Martin, Bonette, The Cairmans, Bessie Doyle and Nina Searles; fair bill and attendance.——Item: Edward Noonan gave a large dinner 11 in honor of Blanche Sloan and E. L. Winchester.—The vaudeville season at Sheedy's will close 31, the J. Frank Burke Stock co. opening its season April 2.

DES MOINES, IA.—Empire (Mamie J. Karzer, mgr.): Week 12: Grace Huntington and co., Kherns and Cole, Bautell, Morrell and Deeley, Wells Brothers, Jacobs and Sardell, William Mauney, and Lottie Wells. Capacity business.——Bijou (Fred Buchanan, mgr.): Rose and Ellis, Gillihan and Perry, Whiting and Brocle, Lenore and St. Claire, and Leonard Kane. Business very large.——Items: The extraordinary growth of the vaudeville idea in Des Moines has encouraged the Orpheum management to seek an opening here.—J. J. Murdock is expected here in a day or two, to look over suitable sites for a theatre.

ROCHESTER, N. Y.—Cook's Opera House (J. H. Moore, mgr.; W. B. McCallum, res. mgr.): Business to the limit week 12-17. Bill: Fadettes Orchestra, Shean and Warren, George W. Monroe, Wolpert Trio, Duryea and Mortimer, Coakley and McBride, and Shungonavi.——Corinthian Theatre (H. C. Jacobs, mgr.; Fred C. Strauss, res. mgr.): The Morning Glories attracted fine houses. Bowery Burlesquers 19-24.

PEORIA, ILL.—Main Street (Davis and Churchill, mgrs.): Week of 11-20: Axtell and his dog "Heinie," the McCarvers, Steiner Brothers, Bryant and Saville, Mary Walsh, and Jack O'Toole. Extra good; big business.——Weast (C. F. Bartson, mgr.): Cole and Clemens, Wills and Lewis, Anna Franklin, the Roofs, and Coyne and Tiolia. Large attendance.——Item: Manager E. P. Churchill, of Main Street Theatre, was initiated into the Elks 7.

PORTLAND, ORE.—Week 11-17, Grand: Ted E. Box, Dolline Cole, Clay, Robinson and co., Claude Wilson co., Blamphin and Hehr, Jones and Walton, and Harold Hoff.——Pantage's: Four Gilberts, the Two De Villos, F. H. Stansfield, Golden West Comedy Four, Miss Schofield, Jessie E. Gardiner, and Leo White.——Star: Ines and Ody, Montrell and Clifford, Will C. Hoyt, Kitty Allen, Margie Addis, and Kelcey and Parkes.

LOWELL, MASS.—Hathaway's (John I. Shannon, mgr.): Week 12: Sunny South, Marseilles, Mary Goggin, Village Choir, Monroe, Mack and Lawrence, Musical Bennett, and Hill and Sylvany. Strong bill; large houses.——Boston (J. H. Tebbitts, mgr.): Alphs Trio, Heriden Brothers, Carroll and Baker, and Ransetta and Lyman. Large houses.——Item: Frank G. Mack, resident manager of the Hathaway, resigned 11. His successor is John I. Shannon.

POTTSVILLE, PA.—Academy of Music (M. Reis, prop.; Charles Hausman, mgr.): Four Alarcons, Buckeye Trio, Bartlett and Collins, Harry Brown Three Graces and Howard May to good houses 12-17. The Way to Kenmare appeared 16.——Family (Hersker and D'Esta, props.; H. F. D'Esta, mgr.): A. R. Carrington, Miles and Raymond, Ascott, Eddie and co. the DeMuths, Robbins and Thenaman and Reese Rosser to big business.

GOSHEN, IND.—Irwin Theatre (Ammons and Du Bois, mgrs.): This theatre was formally opened as a vaudeville house week of 12, with Fred T. Harms, Klein and Klein, Leonard and Drake, Binney and Chapman, and Mabel Wright. Audiences very large.——Item: John H. Ammons was here 12 to personally open his new house. He will book legitimate attractions in connection with vaudeville.

WINNIPEG, CAN.—Dominion Theatre (David Douglas, mgr.): Week 5: Haverly and McRae, De Vere and De Vere, Great Chester, Nellie Florede, Hayward, Conroy and Hayward, Laura Burt, and Latel Brothers. Fine bill to large houses.——Bijou (Nash and Burows, mgrs.): Fyne and Dandy, Morey Long, Bijou Stock co., Alice Alva, and Manhattan Trio. Fair bill; good business.

INDIANAPOLIS, IND.—Grand (Shafer Ziegler, mgr.): Edwin Stevens as headliner on a good bill made a splendid impression 12-17; Alice Lyndon Doll Marco Twins, Kennedy and Rooney, Barnold's dogs and monkeys, Horskey, Bergere and co., Marvelous Frank and Bob and the Five Pirocoffs completed the bill.——Empire (Charles Zimmerman, mgr.): Alcazar Beauties 12-17. Watson's Orientals 19.

NEW BEDFORD, MASS.—Hathaway's (Theodore B. Bayliss, mgr.; John M. Hathaway, res. mgr.): Clayton White, Marie Stuart and co., Reno and Richards, Blanche Sloan, Theo. Julian, Three Leightons, the Pryors, and Josie Davis 12-17.——Item: Managers have but one thing to regret, house is not big enough to accommodate the crowds.

TOPEKA, KAN.—Crawford (Crawford and Kane, mgrs.): Great Richards, in conjunction with the Gilmore Stock co., will be the bill for week 12 (last week being set apart for popular-priced attractions).——Novelty (H. Hagen, mgr.): Fine business and excellent bill.——Star (J. J. Dawson, mgr.): Popular, and pleases big houses.——Auditorium: Boynton co. 12.

DALLAS, TEX.—Majestic (Nathan Platshek, mgr.): Week 5-10: Count de Butz and Brother, Singer's monkeys, Melville and Conway, Lizzie Wilson, Arthur Rigby, and Mack and Elliott. Week 12-17: Ameta, the Hazardous Loop, Pete Baker, McIntyre and Backus, Warner and Lakewood, Warren and Brockway, and Pearl Evelyn.

LONDON, CAN.—Bennett's Theatre (C. W. Bennett, prop.): Week 12-17: Coin's dogs, Three Gardiner Children, Gilland and Talbot, Harry Holman, Seymour and Dupree, and Paton Trio. Business continues good.——Item: Helen Ogden was on the bill, but was taken ill matinee 12 and is at present in a hospital here. An effort is being made to have a benefit for her.

READING, PA.—Orpheum (Frank D. Hill, mgr.): Week 1-17: Ned Nye and Rollicking Girls, Carlin and Otto, Zingari Operatic Trio, Shedman's Dogs, Dorothy Kenton, Larkins and Patterson, and Three Keatons. Good bill; large houses.——Bijou (Updegraff and Brownell, mgrs.): The Golden Crook Extravaganza co. gave a very good performance to large houses.

DUBUQUE, IA.—Bijou (Jake Rosenthal, mgr.): John L. Sullivan, Leonard Kane, Kathryn Coffee, Axtell and Heine, Cook and Stevens, and Adams and Edwards 5-10 drew large audiences. Seven Musical Byrons, Howley and Leslie, Don and Mae Gordon, Estella Louise Mann, Signor Paige, and Kathryn Coffee 12-17.

LAWRENCE, MASS.—Colonial (Al. Haynes, mgr.; J. Fred Lees, res. mgr.): Adelaide Herrmann, Lillian Seville, Redford and Winchester, Garrity Sisters, Edward Gray, Mr. and Mrs. Lucier, and Mareena, Nevaro and Mareena 12-17. Fine bill; good business.

POTTSTOWN, PA.—Grand (William Porter, Jr., mgr.): Millar Brothers, Earl Bartlett, Dracula, and Allen and Dalton to good houses.——Auditorium (Kinney and Amole, mgrs.): Garnella and Shirk, Curtis and Adams, Joe Marty, Frank Brooks' kinetograph, and Ladies' Orchestra to large audiences.

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SALT LAKE CITY, UTAH.—Orpheum, week 5-10: Dietrich Brothers, Beatrice McKenzie, Happy Jack Gardner, Rand and Byron, and Dacey, Chase and Adair.——Bon Ton: Musical Kingsburys, Fleming and Miller, Happy Joe Haggerty, Frank Harris, Hurst's dogs, and Mona Montague.

WATERBURY, CONN.—Jacques (Harry Parsons, mgr.): Felix and Barry, Francis Owen, Minnie Hoffman and co, in The Benediction; Golden Gate Quartette, Josselyn Trio, Three Cartmells, Hayman and Franklin and the Three Roses 12-17 are appearing to capacity.

LYNN, MASS.—Auditorium (Harry Katzis, mgr.): Pete F. Dailey and co., Tassott, Gilday and Fox, Mr. and Mrs. Harry Thorne and co., Maddox and Melvin Van and Alden and the Darras Brothers scored.——Item: Symphonia Orchestra 18, in aid of Union Hospital.

TRENTON, N. J.—Trent Theatre (Edward Renton, mgr.): Big business; getting to be an old story here. Greiger and Walters, Captain Bloom, Major Doyle, Harry Corson Clarke and co., Mason-Kelly co., Daisy Harcourt, and Edward Clark and his Six Widows scored 12-17.

WILMINGTON, DEL.—Garrick (William L. Dockstader, mgr.): The Four Seasons, Lester and Eight Mascot Girls, Mr. and Mrs. Jimmy Barry, Mitchell and Marrow, Three Lamays, Healey and Meehan, and the Four Shannons 12-17. Good houses.

SYRACUSE, N. Y.—Grand (C. H. Plummer, mgr.): Twelve Navajo Girls, Madame Slopoffski, Le Roy and Clayton, Fetching Brothers, Bobby North, Phil and Nettie Peters, and Kates Brothers made up a fairly good bill which drew large houses 12-17.

FORT WAYNE, IND.—Masonic Temple Theatre (Frank E. Stouder, mgr.): Week 5-11: Lucy and Lucier, Florrine's lions, May Walsh, Ramsey Sisters, Clark and Gandy, and Nina Barbour. Good business entire week.

PORTLAND, ME.—Portland (James E. Moore, mgr.): A first-rate bill week 12, including Marcel's Bas Reliefs, Mr. and Mrs. Esmonde, Searl and Violet Allen co., Fields and Wooley, Kittie Stevens, Harry Edson's dogs to big houses.

POUGHKEEPSIE, N. Y.—Family Theatre (Victor D. Levitt, gen. mgr.; R. B. Sweet, res. mgr.): Bill 12-17: Hiwa, Watson and Adams, Jessie Allen, Sylvian and O'Neal, Tommy Dunn, and Jack and Bertha Rich. Excellent business.

NEW ORLEANS, LA.—St. Charles Orpheum (Thomas Winston, mgr.): Week 12-18: Bert Coote and co., Rossi's musical horse, Wilson and Heloise, Carson and Willard, Willy Zimmermann, Amoros Sisters, and Castellat and Hall.

SCHENECTADY, N. Y.—Mohawk Theatre (Weber and Rush, mgrs.): Bessie Valdare Troupe, Kelly and Kent, Trebenick and Telka Farm, Gardner and Stoddard, C. Torbay, C. W. Littlefield, and Reichen's dogs to good business. 12-17.

YONKERS, N. Y.—Doric Theatre (Henry Myers, mgr.): Capacity attendance 12-17 saw Katie Rooney and co., Fred Ray and co., West and Van Siclen, Bertina and Brockway, Libby and Trayer, Russell and Dunbar, and Fiske and McDonough.

FORT WORTH, TEX.—Majestic (Charles R. Fischer, mgr.): The attendance week 5-10 biggest of the season, with Sevon Brothers, Charles Forrester and Jane Courthope, Damm Brothers, and Myers and Ross.

HOBOKEN, N. J.—Empire (A. B. Bruggemann, prop.): Grand Opera Trio, Doherty's poodles, Ethel Robinson, O. K. Sato, Kingsley and Lewis, Jack Mason's Society Belles, Raymond and Caverly, and the Four Lukens scored 11-18.

ST. JOSEPH, MO.—Lyric Theatre (Frank De Atley, mgr.): First week of vaudeville opened 11 to capacity. Good bill, including Hart and Dillon, Lottie West Symonds, Two Wrens, Abern and Baxter, Fred Hilton, and Mabel Reddick.

MEMPHIS, TENN.—Grand Opera House (A. B. Morrison, mgr.): Gus Williams, Avon Comedy Four, Girard and Gardner, Three Westons, Argenanti Trio, Foster and Foster, and Walkbund and Theckla pleased big houses 12-17.

GLOVERSVILLE, N. Y.—Family Theatre (J. B. Morris, mgr.; Fred De Bondy, res. mgr.): Georgia L. Fox and co., Adams' Duo, Charles and Jac Ahearn, Alto Yolo, Wilson and Rich, and Fill's Royal English Marionettes scored 12-17. Large houses.

HAZLETON, PA.—Family Theatre (Hersker and D'Esta, props.; Harry Hersker, res. mgr.): Four Sullys, Toledo and Price, Kalinowsky Brothers, Rosa, John Walsh, and Edward Rosser 12-17. Excellent bill; business big.

QUINCY, ILL.—Bijou (Patrick and McConnell, mgrs.): Week 5-12: Musical Forresta, Probst Trio, Bennett Sisters, Jack Irwin, and Orvil Reece. Excellent bill; crowded houses.

TERRE HAUTE, IND.—The Lyric (Jack Hoefler, mgr.): Week 12-18: Mlle. Florine's lions and tigers, Ramsey Sisters, James Dervine, and Leonora Robertson. Good business.

BATTLE CREEK, MICH.—Bijou (W. S. Butterfield, mgr.): Potter and Harris, George Robinson, Gordon Eldrid, Josephine Coles, Cliff Dean co., 12-17. Good houses.

ALPENA, MICH.—Bijou (E. M. Prosser, mgr.): Week 12-17: Mantell's marionettes, Tom Hefron, Campbell and Brady, the Dalvines, Georgiana Peters and others. Good bill; opened to S. R. O.

LANSING, MICH.—Bijou Theatre (D. J. Robson, mgr.): Sylvester, Jones and Pringle, Woodford and Marlboro, Frank Comar, Edward M. Higgins, and C. S. Humphrey. Fine business.

ELKHART, IND.—Crystal Theatre (J. H. Ammons, mgr.): Week 12-17: M. Samuels, Les Donovas, Crescent Quartette, and Blanche Freeman. Business large.

MADISON, WIS.—Flom's Theatre (Fred Flom, mgr.): Week 12: The Savoys, Mlle Dair, Bates and Earnest, Birdonna Gilbert, W. L. Werden and Rocco Vocco, and Alice Savoy. Big business.

ST. JOHN, N. B.—Opera House (A. O. Skinner, mgr.): The T. V. Stock vaudeville and moving pictures 12-17 opened to good house. Bill: Grace Gilmore Hamilton, La Protea, Amy Allyn, and C. W. Dow.

ROCKFORD, ILL.—Bijou (A. J. Shimp, mgr.): Week 5: Val Valin, William West, Beulah Benton, Goto, Edmond Dottson, B. B. Trousdale, Professor Hindes, and Della Watson. Good business.

SAN DIEGO, CAL.—Pickwick Theatre (Palmer and Fulkerson, mgrs.): Fred Schmohl, Patsy Doyle, Lee Worley, and the Pickwick Players in An Interrupted Honeymoon. Good business continues.

EVANSVILLE, IND.—Bijou (C. W. Sellinger, mgr.): Week 11-17: Harris and Brown, Martynne, Colton and Darrow, Sherry, Edith Williams, and Rice and Edwards.

SAN ANTONIO, TEX.—Majestic (F. H. Fitzhugh, mgr.): Bellclaire Brothers, Paulo and Marlow, Dixon and Fields, Simmons and Harris, Lavinia Dewitt, Arlington and Helston pleased 4-10.

BELOIT, WIS.—Bijou (Clarence Burdick, mgr.): Brown Brothers and Hopkins, Hanson and Drew, Chulita, J. C. Pope, Linden Sisters, Pearl Elliott, George Brown and Ruth Burtch 12-17.

LANCASTER, PA.—Family (Edward Mozart, mgr.): West and Williams, Three De Bolicns, Harry La Marr, Two Fantas, Esher Sisters and the Astaires pleased large houses 12-17.

SHAMOKIN, PA.—Family (W. D. Nields, res. mgr.): Week of 12: Creo, Hyde and Heath, W. E. Whittie, Massey and Kramer, the Sterlings and Adler Trio to splendid business.

YORK, PA.—Parlor Theatre (William B. Pyle, mgr.): Hoyt and Waller, Leonzo, Edward K. Cassady, Silbor Comedy Four, and Musical Bartletta. Crowded houses.

BUTTE, MONT.—Family Theatre (Francis Neisonis, mgr.): Week 11: Cartellane, Fernando-May Trio, the Gregsons, Marshall and Lorraine, Burke Brothers, and Cora Morris.

ELMIRA, N. Y.—Rialto (E. W. McConnell, mgr.): The De Pontas, Casey and Craney, Alice Mae Lawrence, Sadie Brand, Agnes Atherton, and Pearl Davis drew large houses 12-17.

PAWTUCKET, R. I.—New Theatre (J. W. Capron, mgr.): Matzoni, Handcuff King, assisted by Madame Matzoni; Mattie Bennie, and Charlie Webster week 12-17.

FORT DODGE, IA.—Lyric Theatre (L. E. Harvey, mgr.): Amy Granville, Ross Sisters, De Monte and Dinsmore, and Harvey and Doane pleased 12-17.

JANESVILLE, WIS.—West Side Theatre opens 26, and expect to have two bills a week, changing with Rockford, Ill. (E. B. Conners, mgr.).

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AT THE THEATRES

To be reviewed next week:

THE GREATER LOVE.....Madison Square.
HIS MAJESTY.....Majestic.
DON CARLOS.....New Amsterdam

CASINO.—Happyland, with De Wolf Hopper, returned for a month's engagement last week and drew large audiences at every performance. Edwin Lawrence has the role of Pedro, formerly played by Frank Casey, who is out of the cast through illness. The other important members of the cast are the same as when the opera was played at the Lyric.

WEST END.—Fiske O'Hara in Mr. Blarney from Ireland attracted large audiences last week. This week, York State Folks.

MURRAY HILL.—The Show Girl, with Hilda Thomas featured, was last week's bill. Others in the cast were Esther Wallace, Grace Cummings, John Miley, Nat Wixon, Raymond Belmont, Lou Hall, Burt Eaton, William Fuller, Harry Thornton, June Moore, Philip Kaufman, Jack Kaufman, Milton Hammer, F. Felham, Edith Shaw, Pearl Cook, Lois Berri, Orrel Booth, Mildred Mason, Dorothy Mason and Charles Parcar. This week, Edward Harrigan in Old Lavender.

YORKVILLE.—The William Kelley company is nothing if not timely, and the offering at the Yorkville Theatre for St. Patrick's week was the stirring Irish drama, Robert Emmet. The Irish brogue was found more congenial than last week's Southern dialect. Good houses continue to attest the popularity of the stock company, and the management and stage direction are being kept up to their good standard. William J. Kelley proved a consciously picturesque hero and received enthusiastic curtain calls from his devoted following. Thomas MacLarney is doing excelent work and was especially good last week as Michael Dwyer. Charles Arthur, an especial favorite, either taking advantage of his popularity or from pure carelessness, failed to learn his lines, even reading a song to be sung by the camp fire. Thomas Meegan did a capital bit of character work as Jimmie Noonan, and H. R. Brennan was excellent as old Martin Bourke. M. C. Tilden was only fair as Lieutenant Sturgeon. August Balfour made a woodeny traitor. Ben Mears had the double role of Jack MacAllister and Captain Brook. Louis Froboff, Ralph Locke, Charles King, Frank Hamlin, Irving Hess and Willie Arnold were also in the cast. Nettie Douglas was very sincere and pleasing as Sarah Curran, Dorrit Aston did good work as Anne Devlin, Kathleen Allen was well taken by Agnes Mark, and Estelle Loomis made a pretty, gracious Mary Plunket. Alice Butler took a small part satisfactorily. The biograph served to amuse during tiresome between-act waits. This week, Romeo and Juliet.

METROPOLIS.—Custer's Last Fight was the attraction here last week. Bedford's Hope this week.

MANHATTAN.—The revival of Charley's Aunt, with Etienne Girardot in the role he originated, began an engagement last night that promises to be as successful as the first run of the farce. Note of the performance will be made in THE MIRROR next week.

MADISON SQUARE.—The Greater Love, a story of the life of Mozart, with Howard Kyle in the character of the great composer, had its New York premiere here last night.

MAJESTIC.—Williams and Walker in Abyssinia ended their season at this house last Saturday. His Majesty, a new musical play, had its New York introduction last night.

FOURTEENTH STREET.—Kellar, assisted by Paul Valadon, had large audiences last week. The new illusion sketch, The Witch, the Sailor and the Enchanted Monkey, in which there are seven characters, proved an excellent addition to the bill. This week, His Last Dollar.

NEW AMSTERDAM.—Forty-five Minutes from Broadway ended its season at this house Saturday night. This week Mansfield begins a three weeks' engagement. His repertoire for the first week is as follows: Monday and Thursday evenings and Saturday matinee, Don Carlos; Tuesday, Beau Brummel; Wednesday, Dr. Jekyll and Mr. Hyde; Friday, The Merchant of Venice; Saturday evening, A Parisian Romance.

THALIA.—The Millionaire Detective was the attraction last week. This week, The Boy Behind the Gun.

STAR.—Harry Clay Blaney in The Boy Behind the Gun attracted large audiences last week. Across the Pacific is this week's bill.

GRAND OPERA HOUSE.—The College Widow closed a successful two weeks' engagement here Saturday night. This week, The Prince of Pilsen.

THIRD AVENUE.—Child Slaves of New York was the bill last week. This week, Human Hearts.

AMERICAN.—Bedford's Hope, after its long engagement at the Fourteenth Street Theatre, was a successful bill farther up town last week. This week's attraction is Behind the Mask.

LYRIC.—The champagne dancers from The Earl and the Girl were added to Mexicana last week and now appear at the beginning of the third act. Florence Martin has replaced Blanche Deyo, who is rehearsing the part of Germaine Du Mond in The Social Whirl.

HARLEM OPERA HOUSE.—The Walls of Jericho, with Mary Mannering, attracted good audiences last week. David Glassford was seen in the role of John Forbisher, formerly played by James K. Hackett, and Fred Sullivan had Mr. Glassford's original role of Hankey Bannister. This week, The Clansman.

NEW YORK.—Humpty Dumpty, with almost identically the same cast as when seen at another theatre a year ago, began an engagement here last week. The only newcomer among the principals is Augusta Greenleaf, who plays the fairy queen.

PROCTOR'S 125TH STREET.—An excellent presentation of As You Like It was given by the stock company, with Beatrice Morgan as a charming Rosalind and Paul McAllister an effective and manly Orlando. A special word of praise is due William Norton, whose Jacques was dignified and scholarly to a degree. His reading of the "Seven Ages" speech could scarcely have been improved upon. Inetta Jewel as Celia, George Howell as Adam, Joseph Dailey as Touchstone, Marion Berg as Phoebe, and Agnes Scott as Audrey did excellent work. The olio included Clarice Vance, George W. Day, and the Parros Brothers. This week's play is Rupert of Hentzau.

PROCTOR'S FIFTH AVENUE.—Mr. Smooth, originally played by William Collier, was revived last week with James J. Corbett in the leading role. Mr. Corbett gave a fair performance and proved a good drawing card. Amelia Bingham and Isabelle Evesson alternated in the role of Rose Chilleigh, and James Young, Gerald Griffin, Mathilde Deshon, H. Dudley Hawley, A. H. Van Buren and the other members of the stock company had congenial parts. This week, Mlle. Marni.

JOE WEBER'S.—Another special matinee was given on Tuesday last in honor of David Warfield and other stars playing in town. Marie Dressler has recovered from the slight illness that kept her out of the cast for a day or two. Her parts were acceptably played by Edith Moyer.

OPERA STOCKHOLDERS MEET.

A meeting of the stockholders of the Conried Opera Company was held at the Metropolitan Opera House on March 12, at which Mr. Conried issued a written report of the season. The statement showed that although the cost of production was greater than that of the season of 1902-03 the profits compared favorably with those of that year. Mr. Conried set forth some of the difficulties of producing at the Metropolitan Opera House, which he declared to be impracticable and inadequate. The receipts of this season, he said, would amount to about $900,000. Mr. Conried signed a new lease on March 15 which continues him as director of the opera for another five years.

NEWS FROM AUSTRALIA.

Good Holiday Business—Williamson's Opera Plans—Antipodean Notes.

(Special Correspondence of The Mirror.)

SYDNEY, N. S. W., Jan. 30.

The undoubted return of prosperity on account of the satisfactory condition of our primary industries has, as might be expected, left a mark on the box-office receipts during the Christmas and New Year holidays.

Anderson's pantomime of Sinbad continues a good draw to the Theatre Royal, and being of the good old-fashioned sort of panto has proved particularly acceptable to the youngsters.

J. C. Williamson showed foresight in putting on The Girl from Kay's for his holiday bill at Her Majesty's, and large houses have been the order of the day and night.

Thurston, the magician, has been showing to good business at the Palace Theatre, the scene of his former Sydney successes.

The Criterion is now occupied by Nottoway's Two Little Vagabonds company, a play which seems to bear repetition.

At the Tivoli Harry Rickards' high standard of variety and vaudeville has been well maintained, and it is at this time of the year necessary to avail one's self of the early doors to get anything like a decent seat. The Eight English Primroses are a feature of the present bill. This unusual ballet considerably tickles the public palate.

The American Biograph company is showing some splendid new films at the Lyceum Hall (the present owner objects to "theatre," hence the change to "hall").

Companies are being registered in Sydney and Melbourne with £4,000 capital each, their objects being to guarantee George Musgrove's projected grand opera seasons. Herr Benno Scherek is to conduct.

Henry Lee, the impersonator of great men past and present, who visited Sydney some years ago and was a member of the ill-fated American company which opened the Palace Theatre, is to return to Australia in May this year for a season of ten weeks.

On dit, that George Willoughby is organizing a company in your States to visit Australia with a number of plays new to us, including The Man from Mexico.

The Brough-Flemming company, whose successful New Zealand tour your correspondent down there chronicles, hope to return to Sydney Criterion with Quality Street about April next.

Alfred Dampier, one of your oldest and best known actors, has been ordered a rest and sea trip and has decided to revisit England. A benefit is being organized and will be tendered to him before he leaves.

During this year Williamson's Royal Comic Opera company is to produce Veronique, The Spring Chicken, The Duchess of Dantzic, My Lady Madcap, The Blue Moon, and The Little Michus. Gerard Coventry, whose excellent stage management of The Belle of New York when first produced in Sydney and Melbourne has not been forgotten, has returned to Australia under engagement to J. C. Williamson to personally superintend the staging of the above-mentioned musical plays, the London productions of which he carefully inspected. Mr. Coventry is well known to your theatregoers in connection with the Shubert brothers.

R. G. Knowles, whose song, "On the Benches at the Park," is still whistled by Sydney street urchins, returns to Australia under the segis of Williamson and will tour the States with his monologue entertainment entitled "Trifles that Trouble the Traveler." His recent South African visit is said to have panned out well.

Florence Young's return to the Australian stage after an absence of two years spent in England and America, is a welcome one, and much of the success of the present production of The Girl from Kay's is due to the fine voice and acting of this soprano.

Williamson's Gilbert-Sullivan Repertoire company is to shortly produce here Utopia Limited. At the close of the present Knight-Jeffries tour the company disbands and Williamson will fill its place by one from America.

The recent carnival held at the Princes' Court, Melbourne, realized for the theatrical charities the grand total of £1,350, which will net an amount of over £800 for this deserving cause.

E. NEWTON DALY.

MUSIC NOTES.

Harold Bauer gave a recital in Mendelssohn Hall on March 10 that was a rare delight. Mr. Bauer is a technician of great ability, but above all he is a poet, two qualities which when united make an artist.

Walter Damrosch and his New York Symphony Orchestra gave the last of their subscription concerts in Carnegie Hall on March 6. Rafael Joseffy was the soloist and played Brahm's first piano concerto in D minor, which is almost unknown to music lovers in this city.

The heirs of Donisetti have just become aware that they are entitled to royalties upon his works and have begun proceedings to recover. The sum involved mounts up into the millions.

Because of the illness of Madame Ramos, Le Nozze di Figaro was not given Monday evening at the Metropolitan Opera House, but Don Pasquale and I Pagliacci were substituted. The other operas of this last week of the season were Gotterdammerung, Carmen, Hansel and Gretel, La Gioconda, Il Barbiere di Siviglia and Tosca.

The performance Thursday night was for the benefit of the Legal Aid Society. Hansel and Gretel was the opera selected, at the request of Mrs. Roosevelt, the guest of honor. A souvenir programme was prepared by some noted men about the work of the society, Mark Twain being among the contributors, and pictures of the cast and Mr. Conreid were for sale in the lobby. The affair netted nearly $5,000 for the society.

Next to the last concert in New York that Wilhelm Gericke will direct for the Boston Symphony Orchestra was given in Carnegie Hall on March 15. The cordiality of the feeling toward him was frequently demonstrated. A concerto in C minor for violin and orchestra by Jacques Dalcroze was the absolute novelty of the occasion, which was of special interest, because it was played by Henry Marteau, to whom the composer had dedicated the work and who gave it its first presentation in public at Geneva in 1901.

Arrangements have been made by which Wasilly Safonoff will be the conductor of the New York Philharmonic Orchestra for the next three years, at a salary of $20,000 per season, all of which has been subscribed. M. Safonoff will also be the director of the National Conservatory of Music as well.

Charles Clark, who recently sang here with the Oratorio Society, gave his first song recital in Mendelssohn Hall on March 13. His interpretation is artistic, if rather too sentimental at times; his phrasing skillful and his enunciation excellent.

Etelka Gerster sailed for Europe on March 15, after a stay here of ten weeks, during which time she was a member of the faculty of the Institute of Musical Art. Madame Gerster said she hoped to return again next year.

Madame Nordica, Mr. Gilbert and Victor Herbert and his orchestra gave a concert on March 17 in the ballroom of the Waldorf-Astoria in aid of the Society for Italian Immigration. The affair was a brilliant success.

The Mendelssohn Trio Club gave its fourth concert of chamber music in the Hotel Majestic on March 13. Lillia Snelling was the assisting artist, and in two groups of song she made a very agreeable impression.

The final Sunday night concert of the season was given at the Metropolitan Opera House on March 18. A wreath of laurel and roses was presented to Mr. Hertz, bearing the inscription "To Alfred Hertz, the greatest interpreter of Wagner, from his admiring friends."

Wilhelm Gericke said his farewell to New York on March 17 at the final concert of the season by the Boston Symphony Orchestra.

What might have been called an Irish-American concert was given by Victor Herbert and his orchestra on Sunday evening, March 18, in the Hippodrome. The entire second part of the programme was made up of the composer's own works. He was assisted by Mar Bradley and J. H. Duffy.

Henri Marteau and Jean Gerardy gave a joint recital, assisted by Walter Damrosch and his orchestra, in Carnegie Hall on March 18. Anna Schelka was the vocalist.

Rachmaninoff, the Russian composer, has sent a cable from Moscow postponing until Autumn his appearance here with the Russian Symphony Orchestra.

The Russian Symphony Orchestra, Modest Altschuler conductor, gave a concert of new music in Carnegie Hall on March 17. The most important of the selections were a symphony by Grieve, and a violin concerto by Mlynarsky.

AN INTERVIEW WITH ALICE KAUSER.

Photo by Byron, N. Y.

A MIRROR representative dropped in to see Alice Kauser, the well-known dramatic agent, at her office, 1432 Broadway, just before she sailed on the steamship *Amerika* for Europe.

"Are you going to take a complete rest for the week of your voyage?" the reporter asked.

"Oh, dear no! I have a great deal to do—my plans to formulate before reaching the other side, manuscripts to read and give advice upon. Besides," Miss Kauser added, with a smile, "the Marconi system is installed on the ship and I shall hear from my office, you know. I shall be in daily communication by cable with New York all the time I am away, so that I keep in touch with all that is going on. I have my campaign already mapped out. I am to be away but four or five weeks at most. I cannot spare more time than that. During that time I shall be all over Europe. I shall start in London and then certainly visit Paris, Berlin, Vienna and as many more cities as I have time for."

"Who are your principal European clients?"

"Well, there are Sir Gilbert Parker, Henry Arthur Jones, Maurice Hewlett, Madeleine Lucette Ryley, A. E. W. Mason, Maurice Maeterlinck and Gerhardt Hauptmann to begin with. I shall see these and many others besides. I shall also take in all the best plays that are running in the cities I have mentioned while I am there."

"For what purpose?"

"Oh, to enable me to advise my clients in New York, and in fact to keep fully in touch with all the principal European attractions."

"What plays by European and American authors have you sold for next season, Miss Kauser?"

"Well, it is somewhat early yet and there are many contracts pending, but I have sold quite a number of important plays already. These include three dramatized novels by Sir Gilbert Parker, two plays by Landon Mitchell, one play by Martha Morton, one play by Cleveland Moffett, one play by Cleveland Moffett and Hartley Davis, one play by Gerhardt Hauptmann, and one play by W. B. Maxwell and George Paston."

"Who will produce these pieces and who will play them?"

"They will be produced under the management of Liebler and Company, Shubert Brothers, Harrison Grey Fiske, Maurice Campbell, Jules Murry, Daniel V. Arthur and John Cort, and will be played by Mrs. Fiske, Henrietta Crosman, Maude Fealy, Kyrle Bellew, W. H. Thompson and Wilton Lackaye. But there will be many more before next season. The contracts are not yet signed, so I prefer not to speak of them. Some of the plays sold by me for this present season will be run next season, too, I think. Of these plays two are by Martha Morton, one by Thomas Dixon, Jr., one by Channing Pollock, one by Maurice Maeterlinck, one by Mrs. W. K. Clifford, one by John Oliver Hobbs and Murray Carson, one by Cosmo Gordon-Lennox, two by Henry V. Esmond, one by W.F. Payson and James MacArthur, one by Isaac Henderson, one by Mrs. Sutherland and Booth Tarkington, one by Augustus Thomas (based upon the Charles Dana Gibson pictures), and a dramatization by E. E. Rose."

"Then, apart from new plays, you do a large business in pieces for the road and stock plays?"

"Yes. Those are large departments in themselves and quite distinct from the new plays. My office staff is divided up, with competent people at the head of each department, which of course in a large business like mine is the only satisfactory method to employ."

"I notice you have large, busy offices."

"Yes, and I could use twice the space. Indeed, I think I shall be compelled to have it. You would be surprised at the number of manuscripts I have here. There are thousands and so arranged that any one play can be found in a moment. I think my system is as nearly complete as it can be, if I may say so without being accused of undue vanity; but it would take too long to explain it. I may say, however, that there is a double check on everything, which makes the chances of a mistake infinitesimal."

"Do you read plays yourself?"

"Of course. I read every new manuscript that comes into my office and write a report upon it, which is properly filed for reference. I am able by this method to decide at once which particular play is most suitable for any given management or star."

"How many plays submitted to you are of any practical use?"

"A very small number, I regret to say. I can tell by reading the first page of some manuscripts that they are useless for the stage. I could tell a hundred humorous stories of the curious and wonderful things I have read. Still, it is really necessary to read them through, for there is always a chance of coming upon a novel idea that might be developed and form the backbone of a good play, properly handled by a competent playwright."

MR. COURTLEIGH EXPLAINS.

THE MIRROR has received several inquiries as to whether Under the Third Degree, which William Courtleigh is presenting in vaudeville, is an imitation of A Case of Arson, presented by Henri De Vries.

Mr. Courtleigh was seen by a MIRROR representative on Thursday afternoon at Proctor's Fifty-eighth Street Theatre, where he presented his sketch last week. He showed a certificate of copyright for the sketch, dated Oct. 23, 1905, and in speaking of the matter said that before accepting the play he had consulted with the Proctor management and was assured that he was acting quite within his rights in playing it. The story from which the play had been taken, Mr. Courtleigh said, was read by Campbell MacCullough in an old copy of a magazine printed in Europe, and its dramatic possibilities appealed to him strongly. As both A Case of Arson and Under the Third Degree are said to be taken from the same source it is natural that the characters and incidents should be somewhat similar, but Mr. Courtleigh denied that the lines were the same. He summed the whole matter up by saying that he felt perfectly justified in presenting the play. Mr. Proctor sent the play to Mr. Courtleigh, who accepted it with the understanding that Mr. McCullough had a perfect right to use the plot.

The plots of the two plays are almost identical. In the De Vries version the man accused of arson breaks down from remorse of conscience, and in the Courtleigh sketch he is told of the death of his child and is made to listen to a fire alarm which causes him to acknowledge his guilt. Four of the principal characters, the accused man, his half-witted brother, the policeman and the grocer, are somewhat alike in both plays. The lines are not at all similar. The motive in the De Vries sketch is avarice, to gain insurance; in Mr. Courtleigh's sketch the motive is revenge. The story is practically the same, the mode of questioning the witnesses varies very little, but the fact stands out very clearly that Mr. De Vries' play, which was written by H. Heyermans, is vastly superior in every way to the one prepared by Mr. McCullough. There is a dignity and an impressiveness about it that seems entirely lacking in the Americanized version of the story.

PLAYS COPYRIGHTED.

Entered at the Office of the Librarian of Congress at Washington, D. C., March 1 to 15, 1906.

AXEL AND VALBORG; an historical tragedy in five acts, translated fro mthe Danish and German of Adam Oehlenschläger. By Frederick Strange Kolle.

BEFORE THE GRINGOS CAME; a comedy-drama in four acts. By D. Cottrell.

BLACK BUTTERFLIES. By Jean Caldwell.

BROWN OF HARVARD. By Rida Johnson Young.

COWBOY ARTIST. By A. J. Thode and S. E. Hillis.

DEPTH OF SIN. By Lillian S. Corbin.

EVANGELINE; an American grand opera from Longfellow's poem. Adaptation and original lyrics by William Edgar Weills, music by Charles Raymond Weills.

FLAW IN THE TITLE. By Celie Ellis Turner.

FLORETTE ET PATAPON; pièce en trois actes. By Maurice Hennequin.

FOLIE LA BLANCHE; drame en deux actes. By H. R. Lenormand.

FORT FLOWER; a romantic drama. By Samuel M. Gardenhire.

HAUNTED HOUSE; a play in one act. By Billy O'Brien.

HIS ARTISTIC TEMPERAMENT; a modern play in four acts. By Genevieve Greville Haines.

HOW MABEL SUCCEEDED; a vaudeville act. By William L. Schneider.

J. WILLIS COBB; comedy sketch. By Robert Howard Meredith.

LEM JIMSON'S LOVE AFFAIR; a one-act dramatic composition. By Fred J. Beaman.

LENA RIVERS; a comedy-drama in four acts. Dramatized by Beulah M. Poynter.

LOVE ATONES FOR ALL; a play in four acts. By John P. Ritter.

MISS REEVES, OF THE SECRET SERVICE; five-act detective drama. By Joseph F. Smith.

MR. AUTO FROM MOBILE; a one-act conversational comedy. By Thomas S. Hess, Jr., and Fred Law.

MR. PRINCE FROM PRINCETON; a musical comedy in two acts. By Arthur Niemeyer.

NEWS THAT MUST BE TOLD; a monologue. By Edwin Hopkins.

THE RECTOR'S CHOICE. By Jean Caldwell.

ROSINE. By Robert Stodart.

SAINT MICHAEL; a drama in four acts, with a prologue. By Thomas F. Glancy.

SILAS THE CHORE BOY; romance of New England; a rural comedy-drama in three acts. By Frank H. Bernard.

SMART'S DILEMMA; a comedy sketch in one act. By F. L. Whittier.

STUDENT KING. By Cora G. Ranken.

SUNRISE; an obscure page of history turned into history. By Donald Clive Stuart.

THORNS AND ORANGE BLOSSOMS; four-act drama. By Lem. B. Parker.

TRIUMPH OF JUSTICE; melodrama in four acts. By Maxwell Miller Kennedy.

WEB OF REVENGE. By Sadie E. Steelsmith.

WHO WINS? one-act play. By Hallie White and Irene Ashton.

A WOMAN HATER. By Maud Tarleton Winchester.

BELLE OF LIBERTY FARM; OR, THE FORTUNES OF A COUNTRY GIRL. By James Frederick Coulon.

BLUFF AND BLARNEY; a farce in one act for two people. By Thomas B. Donaldson.

CHERRY BLOSSOM; a one-act play. By L. D. Grange.

CORNER IN LOVE. By Duncan M. Smith.

THE COWBOY GIRL; a musical melodrama. By Lem B. Parker.

CROSSED WIRES. By Mabel Elizabeth Donnell.

DELILAH'S CONFESSION. By Charlotte Teller Johnson.

DOWN HOME. By William Joseph Jordan.

ELLA'S ALL RIGHT; a study from life. By A. N. Nicholson.

FANCYVILLE. By Bernard J. Fagan.

FARM-YARD AWAKENING. By Claire Merene Krieger.

A FOOL'S WISDOM; a sketch of 1586 (a drama). By Eugene W. Presbrey.

FUNNY GRAFT; a twenty-five minute sketch for two women, a man and a phonograph. By W. A. Frisbie.

A GLASS HOUSE; a comedy drama in three acts. By Edgar Allan Woolf and Ida von Trautman.

LES HANNOTONS; comédie en trois actes. By Eugène Brieux.

HIS LITTLE GIRL. By Colin C. Taylor.

IN OLD WYOMING; OR, WHERE BUGLES BLOW. By G. Mayhood Laing.

KID-GLOVED NAN; a drama in one act. By Edward Elsner.

MANON LESCAUT; drame lyrique en quatre actes; version française de Maurice Vancaire, musique de G. Puccini.

MY LADY ZAIDA; an emotional drama in five acts. By Mrs. Lou Bates.

NAPOLEON 13; an original musical comedy; libretto in two acts. By Thomas B. Donaldson.

A NIGHT AMONG THE STARS AND COURTSHIP OF VENUS; comic opera in four acts. By Israel M. Silkworth.

OLD KNOCKLES. By Arthur Law.

O'MARA'S FATE. By Benjamin Nathaniel Livingston.

ORGAN GRINDER; one-act play. By John E. McCann.

PANAMA; a musical comedy in three acts. By N. Richardson and W. A. Johnson.

PANHANDLE PETE; OR, THE MISHAPS AND ADVENTURES OF PANHANDLE PETE. By Joseph L. Plunkett.

UN PEU DE MUSIQUE; pièce en un acte tirée de la nouvelle d'Eugene Fourrier. By Gaston Cronier.

POLICY 473. By Adelina C. Lust.

LA POUPÉE AUX CHRYSANTHEMES; conte japonais mimé. By Fernand Beissier; musique by L. Pianel.

RESURRECTION; drame en quatre actes tiré du roman de Léon Tolstoi, paroles de C. Hanau; traduction française de Paul Ferrier; musique de Frank Alfano.

IL ROLANDO. Di R. Leoncavallo *pseud.* [Wilhelm HRring]; tratto dal romanzo Il Rolando di Berlino, Milano, E. Sonzogno.

SECRET OF HIS STRENGTH. By Eloise Leona Hammond.

SOCIOLOGICAL MAID. By Charlotte Teller Johnson.

SORCERER. By Albert William Gutkaes.

TOLL OF THE BELL; OR, THE MISSING WITNESS; a Protean sketch. By Arnold Reeves and Edward McWade.

CLARA LIPMAN SUES DILLINGHAM.

Clara Lipman, actress, and her husband, Louis Mann, have sued Charles Dillingham to recover $25,000 damages on allegations that he has appropriated and is now producing the first act of Julie Bonbon, Miss Lipman's play, in Mlle. Modiste. Miss Lipman declares that Julie Bonbon was submitted to Mr. Dillingham in October, 1904, and after reading it he returned it, saying he was unable to produce it, owing to his own crowded schedule. She charges that a scene in the first act of her play is incorporated in Mlle. Modiste.

The Playwrights' League, New York, places plays.

MUSIC PUBLISHERS.

THAT BIG SONG HIT

"Can't You See I'm Lonely"

PUBLISHED BY Lee Feist NEW YORK

MUSIC PUBLISHERS.

THE SEASON'S BIG MARCH SONG HIT

Coming Through the Rye, Jennie Mine

By EDWARD MADDEN and BENNETT SCOTT.

THIS IS THE CHORUS:
Hear the buzles calling, Jennie Mine,
See the boys are falling into line,
Wear the roses that I gave you,
Just for Auld Lang Syne.
Though your heart grows weary, do not you sigh,
I will come back, dearie, bye and bye
And I'll kiss your tears away, when I meet you
Coming through the Rye.

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Has Made the Biggest Hit of any Song in Our Collection and performers are

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Wherever and Whenever they sing it.

Floating Along "Romanza"

The Instrumental Arrangement, while only out a short time, is keeping us busy filling orders. We are betting it will reach

The Million Mark

We publish these successes, "My Jap From Tokio." "On a Holiday," the great novelty coon songs, "Malay Maid," and "De Cleanin' Man," and the wonderful ballads, "When I Am Yours," and "Old Day Dreams." The Usual Professional Courtesies Extended.

C. C. PILLSBURY COMPANY
Minneapolis, Minn.

MUSIC PUBLISHERS.

Absolutely The Ballad Success of the Season

When the Mocking Birds are Singing In the Wildwood

You hear it everywhere
Because
It is sung everywhere.

Jerome H. Remick & Co.
45 W. 28th Street, - New York
Moss Gumble, Gen. Mgr. Prof. Dept.

Bert Market, one of the principal members of Sophie Brandt's Madcap Princess company, is now singing a new Oriental number, entitled "A-l-e-x-a-n-d-r-i-a," written by Solman and Lowitz, the composers of "Ontario." It is published by Joseph W. Stern and Company.

Artie Hall, who has won fame by the clever way in which she sings coon songs, has added to her laurels by using "Nicodemus" and "Sympathy," two songs published by Jerome H. Remick and Company.

Frank and Jen Latona, now appearing in vaudeville successfully, sing two of the Remick publications with success. The first is a ballad, "When the Mocking Birds Are Singing in the Wildwood," and the second a novelty song, entirely different in style, entitled "Cheyenne," which is being sung by nearly every vaudeville artist in the country.

The "Poor Old Man," Vincent Bryan's latest comic song, has won the public fancy in a decidedly short time. During the past week the following performers added this song to their repertoires: Charles MacMahon, Stuart Barnes, Al Reeves, Frank Bell, Reynolds Brothers, Will M. Carroll, Nibbe and Bordeaux, Raymond Merritt, Woods and Green, Kerner and Weston, and Marie Chappelle. Nat Wills is also making a big hit with this song in The Duke of Duluth, and Jack Norworth is making this song the special feature of his act.

Alice Hanson and Mollie Williams continue to win applause with two of the Remick publications, "Sympathy" and "My Irish Molly O." They will shortly introduce the new cowboy song, "Cheyenne," in a novel manner.

"Curley" Monroe, one of the performers in Lionel Lawrence's new act, "The Rialto Girls," will sing "After They Gather the Hay" and "Little Girl, You'll Do," at Hurtig and Seamon's next week. "After They Gather the Hay" is a new song by the authors of "When the Harvest Moon Is Shining on the River."

Lydia Hall recently introduced Al Gumble's latest song, "Jessamine," and reports that it met with immediate success. Johnny Miley, with The Show Girl company, is also using "Jessamine" with much success.

"I'm Up in the Air About Mary" is the novel title of a new song by Monroe H. Rosenfeld. At least one thousand requests have poured in on the publishers asking for a copy, as the writers wish to be the first to introduce it. Lottie Gilson, who is fast recovering her health, will probably be given that honor.

Lelia Taylor, now appearing on the Keith circuit, has found that the new ballad, "When the Mocking Birds Are Singing in the Wildwood," wins the applause of every audience. She has also been very successful with the now famous song, "Silver Heels."

A new ballad that has come into public favor is Vincent Bryan's latest, "Once Upon a Time." Slides will be ready for this song in a few days. Franklin and Eva Wallace, Louise Dresser, May Rowe, John Myers, Collins and Harlan, Miss Marshall, and the Ross Sisters report success with this song.

Bertha A. Hollenbec and Minnie Harrison are both unanimous in their praise of the new ballad, "When the Mocking Birds Are Singing in the Wildwood."

Vincent Bryan's new coon song, "What's the Use of Knockin'?" continues on its successful career. It is now being sung by Law Hawkins, Ray Bailey, Tom Moore, Henry and Gillett, Kitty Blaney, Bell and Richards, Fox and Gray, Dave Rose, and May Rose.

Bernard Dyllyn is winning much praise for his clever rendition of the robust cowboy song, "Cheyenne," which he is now singing in the production of The Earl and the Girl. Special costumes have been provided for the chorus assisting him, presenting a very picturesque group.

Francis, Day and Hunter state that their new march song, "Coming Through the Rye, Jennie Mine," is winning friends daily, and many of the leading singers are featuring it with good results.

The New York Music Publishing House has moved from 24 East Twenty-first Street and now occupies a handsome suite of offices in the new office building at the corner of Fortieth Street and Broadway.

VAUDEVILLE JOTTINGS.

The Village Choir are making one of the biggest hits ever made in New England by a singing act. They are next to the finish on every bill and are compelled to do six to eight numbers at every performance. Their medley of old songs brings back pleasant memories and their arrangement of popular songs has just enough humor in it to make a good, lively finish. They are negotiating to go to London in the Fall, where they expect to duplicate their American success.

Julian Eltinge, who has made a great success with his impersonations of society girls, will probably give up his present line of work next season and play juvenile roles.

John W. World and Mindell Kingston have been interviewed frequently this season concerning their impressions of the Orient. A particularly interesting article concerning their travels appeared in a recent issue of the Indianapolis "Sun."

Baker and Lynn, who are now on tour in England, report that they are meeting with great success in The Electric Boy. They will sail for America June 9. They are booked solid for the Summer and will return to England the season of 1907-'08. They have in preparation a new four-act, by Charles Horwitz, to be produced in October.

About April 1 Manager Conners, of the West Side Theatre, Janesville, Wis., expects to close his house as a skating rink and reopen it as a vaudeville theatre. This house was under the management of Clarence Burdick last season and did a very good business.

The act formerly known as Adamini and Taylor will hereafter be called Adamini-Taylor. It is at present on the Poli circuit and the members will sail for Europe in June, to appear at the Alhambra for the Summer.

Walter L. Main is in favor of a plan for the combining of circus managers to fight the Railroad Trust on the exorbitant charges for transporting companies that circus proprietors have to pay.

Luna Park, Coney Island, will reopen May 12. So many improvements have been made that the resort is practically new.

Washington, D. C., will have a Luna Park next Summer. It will be located on forty acres of land at Four Mile Run, Va., and will be built by the Ingersoll Company for a syndicate of local capitalists. Work has been started by the grading of the tract, entailing the removal of 60,000 cubic yards of earth. The park completed is promised for exhibition purposes May 15. There will be twenty-four buildings devoted to amusements.

The Zasell-Vernon co. continue to meet with success in their comedy pantomime, The Elopement.

Ephraim Thompson's elephants, which have been touring the United States this season, will be sold in the Spring to the highest bidder. They are wonderfully well trained animals and should bring a very large sum. Mr. Thompson has already made a comfortable fortune by exhibiting them.

Harry and Kate Jackson have just completed their tour of the Interstate circuit in Mr. Jackson's original sketch, His Day Off. The Jacksons will return East in a few days, and upon his arrival in New York Mr. Jackson will immediately begin rehearsals of his playlet, A Breeze from the West, which he has written for Charles Leonard Fletcher. It will be given a special production, and the author feels confident that it will create something of a sensation, especially in the way of scenery. Mr. Jackson is also writing a new act for McIntyre and Backus. McIntyre is a son of James F. McIntyre, of McIntyre and Heath. The Eastern dates of the Jacksons begin in Brooklyn, April 2.

The contracts for the new theatre in Portland, Me., to be added to the Keith circuit next season, were signed last week by B. F. Keith, E. F. Albee and James E. Moore, and E. A. Noyes, representing the Portland Savings Bank, which is building the house for Mr. Keith. It will be a four-story structure, modeled after the Keith house in Boston and will seat 1,800.

Mlle. Luba De Serena, a European animal trainer of great renown, arrived in New York last week. The act was imported by Walter J. Plimmer to strengthen the companies playing the Empire circuit of burlesque houses. The animals in the act include an Arabian pony, a monster bull, two thoroughbred Java ponies and a donkey that is said to be irresistibly funny. Three revolving tables, similar to the one used in Cliffe Bernac's act, are employed by Mlle. Serena. She will receive a very large salary and her expenses in bringing the act from Europe. The opening date is March 19 at the Bijou Theatre, Philadelphia, and all of the cities between New York and Chicago will be visited.

A man calling himself LaFayette escaped from a packing case in a department store in Providence, R. I., last week, and claims to have done the trick exactly as Houdini did it at Keith's a few weeks ago. The appearance of this "LaFayette" aroused the Great Lafayette, who sent a letter to the newspapers explaining that it was not he that did the department store trick.

Mrs. Howard Truesdell has recovered from her recent illness and will resume her vaudeville tour with Mr. Truesdell in Aunt Louisa's Advice March 26. Mr. and Mrs. Truesdell will soon produce for a few performances their new laughing novelty, The Haunted Widow.

William L. Schneider has written a protean sketch that he intends to put on in vaudeville next Summer. Mr. Schneider has never been on the stage, but he has such confidence in his act that he is certain it will be a hit.

Buckner, the sensational cyclist, writes from Germany that he arrived safe and sound and opened March 1 at the Albert Schumann Theatre, Frankfort. After the first performance he was advertised as the headline feature, on account of his great success. Mr. Buckner states in his letter that Marlo and Aldo have also made a splendid impression.

J. H. Lubin, treasurer of Miner's Eighth Avenue Theatre, will have his annual benefit on Sunday evening, March 25.

Otis Bowers, of Beach and Bowers' Minstrels, has joined the Frank E. Long Stock co. as a specialty feature.

Jack Leslie and Celeste Berry have cancelled their engagement with the Rosedan Opera co. and have gone into vaudeville. They are at present playing over the Northwestern circuit, with Southern California and San Francisco to follow. Their new act, The Female Doctor, is said to be a hit.

HENRIETTE B. BLANKE

FEW women have been more successful as a writer of popular music than Miss Henriette B. Blanke, whose likeness appears herewith. Miss Blanke's compositions, the Lazarre Waltzes, Hearts Haven Waltzes, Hearts Courageous Waltzes have attracted much attention in the musical world, while her novel song, "The Little House that Love Built," is a popular favorite everywhere.

Miss Blanke's new ballad, "When the Mocking Birds are Singing in the Wildwood," is considered the most popular ballad of the day and will probably sell a million copies. This song is being featured by many prominent singers, who claim it to be the best ballad written in years.

What's the Use of Knocking
When a man is down

The coon song success of the season, a song that you can make good with anywhere—and with any kind of an audience. If you want a coon song that will make good, write to-day for a copy and orchestration of this hit.

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I won't help you wash the dishes,
You can bake the mud pie too;
I won't play unless you coax me;
I don't care—I'm mad at you.

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CORRESPONDENCE

(Continued from page 7.)

Like Other Girls 9; poor co. and business. Shepard's moving pictures 21. Dora Thorne 22.

NORTH DAKOTA.

GRAND FORKS.—METROPOLITAN THEATRE (C. P. Walker, mgr.): Henry W. Savage's English Grand Opera co. 5 presented Faust to big business; excellent. Beach and Bower's Minstrels 9 drew top-heavy house. Y. M. C. A. 12. Woodland 14. Nance O'Neil 15, 16 in Fires of St. John and Magda. St. Michael's Catholic Society (local) 17. McEwan 19-23. Isle of Spice 24. Babes in Toyland 26. Yon Yonson 29.

JAMESTOWN.—OPERA HOUSE (W. B. De Nault, mgr.): Nance O'Neil in Fires of St. John 8; splendid, to good house. Yon Yonson 21.

MANDAN.—Above the Clouds 17 (local). Yon Yonson 19.

OHIO.

URBANA.—CLIFFORD (Edward Clifford, mgr.): Chimes of Normandy Feb. 23 (local).——ITEM: Billy S. Clifford, of Clifford Theatre, was home 10.
WILLIAM H. McGOWN.

DAYTON.—VICTORIA (L. M. Boda, gen. mgr.; G. C. Miller, bus.-mgr.): Howe's moving pictures 16, 17. Kelcey and Shannon in The Lighting Conductor 19. Robin Hood 20. Pink Hussars 21. Richard Carle in The Mayor of Tokio 23. Eva Tanguay in The Sambo Girl 24.——NATIONAL (Gill Burrows, mgr.): Effie Fay in The Belle of Avenue A 8-10; star very clever; balance ordinary; excellent business. Hoity Toity 12-14; compares well with original production; fine business. Arizona 15-17. Rufus Rastus Jones 19-21. Selma Herrman in The Queen of the Convicts 22-24.
LUCIEN A. SOWARD.

YOUNGSTOWN.—GRAND (T. K. Albaugh, mgr.): The Cornell Stock co. 12-17 pleased fair business. Plays: The Princess of Patches, A True Kentuckian, A Southern Romance, Resurrection, His Mother's Sin, The Belle of Richmond, Mocha, A Woman's Sacrifice, A Boy of the Streets. Himmelein's Imperial Stock co. 19-24.——PARK (Lee Norton, mgr.): Peggy from Paris 8 satisfied good business. Under Southern Skies 10 pleased good business. The Virginian 12; good co. and production to good crowd. The Fatal Wedding 14; small house. The Fortune Teller, with Herman Hirshburg, a popular local man, in the cast, 15-17. The Choir Singer 20. A Girl of the Streets 21. My Wife's Family 22-24.——GAIETY (Joseph Weas, mgr.): Sensational Burlesquers 12-17; good patronage. Al. Reeves' Beauty Show 19-24. The World Beaters 26-31.

SPRINGFIELD.—GRAND (L. J. Dalia, mgr.): Why Women Sin 8; two good houses; pleased. Olga Verne in Faust 10 pleased good business. The College Widow 12; large audience; pleased. Cyril Scott in The Prince Chap 13; excellent, to fair patronage. The Flaming Arrow 14. The Great Jewel Mystery 15, 16. The Last Rose of Summer 17. The Four Huntings (return) 19, 20. Before and After 22. Gay New York 24.——NEW LYCEUM (C. B. Fisher, prop.; Gus Sun, mgr.): Herbert O'Connor in Ghosts 9, 10; Mr. O'Connor and co. presented the play in a capable manner to fair attendance. Kennedy Players in repertoire 15-17. Two Merry Tramps 24.

EAST LIVERPOOL.—CERAMIC (Edward L. Moore, mgr.): Otis B. Thayer in Sweet Clover 6 to good business; co. fair. Haverly's Minstrels 8 to fair business; co. and performance very poor. Percy Haswell in The Darling of the Gods 10 to big business; co. and production excellent. Cyril Scott in The Prince Chap 12 to good business; co. and production one of the best ever seen here. In Gay New York 14. Al. Leech in Girls Will Be Girls 16. Macklyn Arbuckle in The County Chairman 20. Human Hearts 23.

FINDLAY.—MARVIN (L. H. Cunningham, mgr.): When Knighthood Was in Flower 6 pleased good business. The Parting of the Ways 9; poor, to fair business. Vaughn Glaser in Prince Karl 10; excellent, to fair business. Babes in Toyland 15. Sign of the Four 17. Bennett-Moulton co. week 19.——NEW GRAND: Vaudeville opened 19 and every afternoon and night.——ITEM: Our new theatre, the Majestic, controlled by the Burt Amusement Co., is under roof and expects to be opened some time in April.

CANTON.—GRAND (M. C. Barber, mgr.): Vaughn Glaser in Prince Karl 8; two fine performances. The Virginian 9; excellent, to capacity. Hoyt's A Bunch of Keys 10; two good performances to large houses. The Fortune Teller 13; capacity. Human Hearts 14; two performances; very light co.; fair business. East Lynne 16; two performances. Faust 17; two performances. Blanche Walsh in The Woman in the Case 19. Show Girl 20. Before and After 21. Arizona 22.

LIMA.—FAUROT OPERA HOUSE (R. F. Maxwell, mgr.): The Fortune Teller 7 pleased fair audience. The Fatal Wedding 10; good co.; medium house. The Millionaire Tramp 12. The College Widow 15. Kelcey and Shannon in The Lighting Conductor 16. The Sign of the Four 19. The German Gypsy 21. Rose Melville in Sis Hopkins 22. The King of Tramps 24. Bertha Galland in Sweet Kitty Bellairs 28. The Land of Nod 29. Coon Hollow 31.

CRESTLINE.—OPERA HOUSE (George H. Beck, mgr.): Irish Pawnbrokers Feb. 12 satisfied best business of the season. Confusion 15, 16; fair, to fair business (local). Human Hearts 20; excellent co.; pleased good house. Uncle Josh Perkins 1; fair co.; poor business. Hot Time in Coontown 8; good, to good business. Daniel O'Connell 15. Peck's Bad Boy 22. Alton Packard 26. Billy Bersands' Minstrels 31.

BRYAN.—GRAND (Hugh McPhail, mgr.): Mendelssohn Club Concert Feb. 6; good, to capacity. Stellar Entertainers 10; poor, to fair house. Peck's Bad Boy 13; good, to good house. William V. Mong in The Clay Baker 24; best of season to fair house. Jack Manley Stock co. 1-3. Bowery News Girl 5. Trixie Monroe in A Foxy Boy 17. The Arrival of Kitty April 5. My Wife's Family 17. The Union Depot (local) 20.

COSHOCTON.—OPERA HOUSE: Josh Simpkins Feb. 20; good co. to fair house. When Knighthood Was in Flower 27; pleased good house. Mrs. Temple's Telegram 2; splendid co.; highly delighted house. Midnight Flyer 3; fair; poor house. Millionary Tramp 5; fair co. and house. Human Hearts 10; good; fair house. Hot Time in Coontown 16. Fortune Teller 20. Kennedy's Players 21-24.

ELYRIA.—THEATRE (H. A. Dykeman, mgr.): Fortune Teller 10; two performances; good business; audiences pleased. Human Hearts 12; fair house; satisfaction. Vaughn Glaser in Prince Karl 14; two performances to good business; well pleased; Fay Courtney shared honors. Mrs. Temple's Telegram 21. Sis Hopkins 24. Hoity Toity 27. Sweet Kitty Bellairs 31.

STEUBENVILLE.—GRAND (C. W. Maxwell, mgr.): The Sign of the Cross 9 pleased fair house. Peggy from Paris 10; two performances to packed houses; satisfactory. Drummer Boy of Shiloh (local) 14-17; packed houses. Sweet Clover 19. The Choir Singer 21. Uncle Josh Perkins 24. The Convict's Daughter 27. The Fortune Teller 29. Metropolitan Burlesquers 31.

AKRON.—COLONIAL (M. Reis, mgr.; Uly S. Hill, bus.-mgr.): A Bunch of Keys 9 pleased fair attendance. The Virginian 10; S. R. O.; co. very good; piece overrated. The Fortune Teller 12 to good business. Ernest Hogan in Rufus Rastus 14; players very entertaining; medium house. The Midnight Flyer 17. Quincy Adams Sawyer 19-21. Sign of the Four 24. Olga Nethersole April 18.

SANDUSKY.—GRAND (Singler and Smith, mgrs.): Under Southern Skies pleased a large audience 6. Fortune Teller did well 8. Vaughan Glaser in Prince Karl (return) 9 delighted capacity. Why Women Sin 10. Sign of the Four 13. Babes in Toyland 16. Paul Jones Opera co. 17. A German Gypsy 19. Black Patti Troubadours 20. Bertha Gallatin in Sweet Kitty Bellairs 22. Hoity Toity 24.

LANCASTER.—CHESTNUT STREET OPERA HOUSE (W. H. Cutter, mgr.): Kennedy Players 12-14 in The Octoroon, The Midnight Express and Two Jolly Tramps pleased fair business; pleasing specialties; very bad weather. Donnelly and Hatfield's Minstrels 17. W. B. Patton in The Last Rose of Summer 22. The Fortune Teller 23.

CIRCLEVILLE.—GRAND (W. H. Cutter, mgr.): Guy Stock co. 5-10. Plays: A Romance of the South, Dr. Jekyll and Mr. Hyde, My Jim, 'Way Out West, The Slaves of Russia, Power of the Church (matinee), and Jesse James; delighted large audience at each performance. Donnelly and Hatfield's Minstrels 16.

HAMILTON.—JEFFERSON (Tom A. Smith, mgr.): Moving pictures 10; fair business. The College Widow 11; two performances; fair business; excellent. The Flaming Arrow 12; fair house. William Patton 15. Four Huntings 16. The Great Jewel Mystery 17. Rufus Rastus 18. In Gay New York 23. Sweet Clover 25. County Chairman 27.

TIFFIN.—NOBLE'S OPERA HOUSE (C. F. Collins, mgr.): Bennett-Moulton co. closed a week's engagement 10. Plays: A Daughter of the People, A Society Outcast, Ezra Decker, Old London, Train Robbery, A Jealous Wife, and Two Mischievous Kids. Babes in Toyland 13 delighted full house. Sis Hopkins 16. Black Patti 21.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): The Midnight Flyer 7 thrilled a fair audience. Hoity Toity 9 to good business; performance fair. William V. Mong in The Clay Baker (return) 13 repeated his former hit. The Isle of Spice (return) 16.——ITEM: The season will probably close early, the house being dark after 16.

ZANESVILLE.—WELLER (J. G. England, mgr.): The Parting of the Ways 12; poor attraction and business. Gideon's Hot Time in Coontown did fairly 15. It's All Your Fault 17. Fortune Teller 21. County Chairman 23. Himmelein's Stock co. week 26. Land of Nod 31.

BELLAIRE.—COLUMBIA (Ed L. Moore, mgr.): Haverly's Minstrels 1; good co. to good business. On the Bridge at Midnight 3; fair co. to good business. Sweet Clover 7; excellent co. to poor business. Myrkle-Harder co. 12-17. Adelaide Thurston 19. Donnelly and Hatfield's Minstrels 21. Human Hearts 22.

ASHTABULA.—LYCEUM (R. M. Vine, mgr.): The Prince Chap 3 delighted large audience. Rudolph and Adolph 5; fair, to light business. Sign of the Four 7. Under Southern Skies 8. Train Robbers 10 cancelled. The Fatal Wedding 13; fair co. and business. Vaughn Glaser 16. My Wife's Family 17.

M'CONNELLSVILLE.—TWIN CITY OPERA HOUSE (Adams and Bain, mgrs.): Dora Thorne Feb. 23; fair co. and house. The Midnight Flyer 9 pleased fair house. Parting of the Ways 15.——ITEM: Edward Adams, father of Manager Adams, suddenly died of heart failure 28.

NEW PHILADELPHIA.—UNION OPERA HOUSE (George W. Bowers, mgr.): Human Hearts 7 pleased a full house. Haverly's Mastodon Minstrels 9 pleased a large audience. Girls Will Be Girls 15. Mrs. Temple's Telegram 24. The Last Rose of Summer 30.

UPPER SANDUSKY.—AUDITORIUM (R. A. McConnell, prop. and mgr.): Porter J. White's Faust 7 pleased fair business. A Hot Time in Coontown 10 pleased to heavy house. Rose Melville in Sis Hopkins 15. Sherlock Holmes 22. William Owen in Othello 27. My Wife's Family 31.

CHILLICOTHE.—MASONIC OPERA HOUSE (A. R. Wolf, mgr.): The Beauty Doctor 6 pleased crowded house. Hoity Toity 10 played to capacity matinee and night. Dora Thorne 13; excellent business. The Clay Baker 17. The Last Rose of Summer 19. Gus Sun's Minstrels 21. Robin Hood 22.

CAMBRIDGE.—COLONIAL (Hammond Brothers, mgrs.): Sweet Clover 9; fair house; pleased. David Proctor in A Message from Mars 9 did not draw as attraction deserved; performance good. The Midnight Flyer 10; pleased. Human Hearts 17. Adelaide Thurston 20.

WAPAKONETA.—BROWN (H. J. Brown, mgr.): Faust Feb. 23 pleased good house. Merchants' Bank 11; good, to small house. Hoity Toity 16. Triumph of Betty 22. Russian Slave 23. Uncle Josh Perkins 30.

MARIETTA.—AUDITORIUM (L. M. Lachs, mgr.): Sweet Clover 9; small audience; pleased. Wizard of Oz 12; fair audience; pleased. Adelaide Thurston in The Triumph of Betty 16. Fortune Teller 26. Babes in Toyland 31.

DELPHOS.—SHEETER'S OPERA HOUSE (F. H. Staup, mgr.): Too Rich to Marry 8; poor co. and business. Herald Square moving pictures 9 pleased good house. Svingall (hypnotist) 13-17. Ackerman and Strochi (wrestlers) 19.

GALION.—CITY OPERA HOUSE (S. E. Riblet, mgr.): Clay Baker 2; excellent, to large house. Hot Time in Coontown 9 pleased large house.——ITEM: Seocalum Park Casino opens May 20, under management of D. Quinn and William Heffner.

CORNING.—MONAHAN'S OPERA HOUSE (John Monahan, mgr.): Dora Thorne 1 delighted large audience. The Midnight Flyer 5; poor co., to good sized house. W. B. Patton in The Last Rose of Summer 23, Sun's Minstrels 28.

NEWARK.—AUDITOIRUM (Johnson and Matthews, mgrs.): David Proctor in The Message from Mars 10; good business; pleased. Rose Melville in Sis Hopkins 12; large house. The Parting of the Ways 14. The King of Tramps 17.

VAN WERT.—AUDITORIUM (F. X. Sailler, lessee and mgr.): Harry Ross (concert) 9; excellent, to good business. Quincy Adams Sawyer 14; good co. and house. Hoity Toity 19. Sherlock Holmes in Sign of the Four 21. William Owens in Othello 26.

MARION.—GRAND (Charles E. Perry, mgr.): Too Proud to Beg 5 pleased fair house. The Office Boy 6 greatly pleased good house. A Fatal Wedding 8. Sis Hopkins 12. Rose Cecelia Shay 15. Babes in Toyland 17.

ALLIANCE.—OPERA HOUSE (J. C. Craven, mgr.): Sweet Clover 5; good house; splendid satisfaction. Uncle Josh Perkins 6; fair business and satisfaction. Prince Karl 7; fair house; well pleased. Human Hearts 9.

ATHENS.—OPERA HOUSE (Slaughter and Finsterwald, mgrs.): The Hoosier Girl Feb. 28 delighted fair business; Kate Watson deserves mention. The Midnight Flyer 7. Hoity Toity 9. The Clay Baker (return) 13.

WILMINGTON.—OPERA HOUSE (D. De Voss, mgr.): The Holy City Feb. 20; fair business; pleased. The Hoosier Girl 6. Donnelly and Hatfield's Minstrels 15. The Four Huntings 21. Two Merry Tramps 28.

URHICHSVILLE.—CITY OPERA HOUSE (Elvin and Van Ostran, mgrs.): A Millionaire Tramp 6; small house; good performance. A Russian Slave 8. Human Hearts 15. Porter J. White in Faust 23. The Bon Ton Comedy co. week 26-31.

CHICAGO JUNCTION.—OPERA HOUSE (F. H. Layer, mgr.): William V. Mong in The Clay Baker 1; excellent, to good business. Porter J. White in Faust 5; good co. and attendance. Peck's Bad Boy 15.

FOSTORIA.—ANDES OPERA HOUSE (H. C. Campbell, mgr.): Our New Minister 2 to capacity; excellent performance. The Parting of the Ways 9. Babes in Toyland 14. What Happened to Jones 19.

PIQUA.—MAY'S OPERA HOUSE (Charles H. May, mgr.): Frank Deshon in The Office Boy 1 to good business; satisfactory performance. House dark 5-10. The Land of Nod 27. The County Chairman 31.

BUCYRUS.—OPERA HOUSE (V. R. Chesney, mgr.): Cleveland Ladies' Orchestra 5 pleased a large audience. The Sign of the Four 23. My Wife's Family 30.

GALLIPOLIS.—THEATRE (J. M. Kaufman, mgr.): The Great Lafayette pleased a crowded house 5; S. R. O. sign out. Dora Thorne 12. Texas Sweethearts 19. Two Merry Tramps 24 cancelled.

CANAL DOVER.—HARDESTY'S (W. H. Cox, mgr.): Midnight Flyer 3; good house. A Russian Slave 10. Babes in Toyland 22. King of Tramps 29. Parisian Gaiety Girls 31.

MECHANICSBURG.—MAIN STREET THEATRE (Owen and Johnson, mgrs.): Gideon's A Hot Time in Coontown 5 pleased big house. Porter J. White's Faust 14. The Clay Baker 21 (return).

BOWLING GREEN.—CHIDESTER (E. J. Ernst, mgr.): Rudolph and Adolph 3 pleased two fair houses. When Knighthood Was in Flower 7. Sis Hopkins 17. Sherlock Holmes 20.

NELSONVILLE.—STUART'S OPERA HOUSE (W. J. Stuart, mgr.): The Midnight Flyer 6 to good house. Sweet Clover 10 pleased crowded house. The Isle of Spice 17. The Fortune Teller 24.

GREENVILLE.—TRAINOR'S OPERA HOUSE (H. A. Deardourff, mgr.): Big City Minstrels (local) 7-9 to packed houses. King of Tramps 13. Rip Van Winkle 17.

FREMONT.—OPERA HOUSE (Helm and Haynes, mgrs.): Vaughan Glaser in Prince Karl 12 (return); excellent, to large audience. Al. H. Wilson 20. Hoity Toity 23.

XENIA.—OPERA HOUSE (C. S. McClellan, mgr.): A Hot Time in Coontown 2; fair co. and house. Donnelly and Hatfield's Minstrels 14 pleased S. R. O. King of Tramps 16.

SALEM.—GRAND (Nat Smith, mgr.): The Arrival of Kitty 16. East Lynne 17. The Fortune Teller 19.

NEW LEXINGTON.—SMITH'S (T. J. Smith, mgr.): The Heart of Chicago 27.

OREGON.

SALEM.—GRAND (John F. Cordray, mgr.): Murray and Mack in Around the Town Feb. 28; excellent co. and business. Empire Theatre co. in repertoire 5-10. Dora Thorne 5. A Broken Heart 6. A Wounded Wife 7. East Lynne 8; pleased good business.

OKLAHOMA TERRITORY.

SHAWNEE.—BECKER (Becker Brothers, mgrs.): John Griffith in Richard III 5 pleased fair house. Creston Clarke in Monsieur Beaucaire 6; good, to fair business. Opie Read 12.

PENNSYLVANIA.

UNIONTOWN.—WEST END (Harry Beeson, owner and mgr.): Elks' Minstrels (local) 9; large and pleased house. Happy Hooligan 10 pleased good houses. Henrietta Crosman in As You Like It 12 to large and appreciative audience; co. very good. The Beauty Doctor 19. The Little Duchess 22. Al. Leech and the Three Rosebuds in Girls Will Be Girls (return) 24. Donnelly and Hatfield's Minstrels 27. Robin Hood 30. The Convict's Daughter 31. Fortune Teller April 3. The Virginian 6.——GRAND (Harry Beeson, lessee and mgr.): Van Dyke-Eaton Repertoire co. 12-17 to good business; co. good. Plays first half of week: Great Diamond Mystery. Across the Desert, In the Hands of the Czar, and A Struggle for Gold. Metropolitan Burlesquers 28.

HARRISBURG.—GRAND (Joseph Frank, local mgr.): Gay New York 8-10 pleased large audiences. A Race for Life 13-14 to good business. The Eye Witness 14-16. A Bunch of Keys 19-21. Happy Hooligan's Trip Around the World 23-24.——LYCEUM (Joseph Frank, local mgr.): The Atlantic City Elks' Minstrel co. (benefit of Elks) to S. R. O. and pleased 8; the local hero of Atlantic City, Captain Mark Casso, was present with the visiting Elks and was heartily applauded by the audience. Shepard's moving pictures to the usual good attendance 16. William Gillette in his new play, Clarice, to very good business and pleased 12. Simple Simon Simple to a full house 13. Andrew Mack in The Way to Kenmare 15; fair business. Blanche Walsh 16. Moving pictures 17. Haverly's Minstrels 19. Williams and Walker 23. 24.

LANCASTER.—FULTON OPERA HOUSE (C. A. Yecker, mgr.): Simple Simon Simple 10 pleased two large audiences. Bennett-Moulton co. 12-17, except 15, pleased large houses. Plays: The Girl from the New World, Faust, The Fatal Coin, Mortal Enemies, Shadowed Lives, The Lyndon Bank Robbery, The Most of Life, and Elsie, the Orphan. Blanche Walsh in The Woman in the Case 15, with good support pleased S. R. O. Murray and Mackey co. 19-24, except 22. Williams and Walker in Abyssinia 22. The Mensoughts 26-28.——ITEM: Louise Sanford, of In Gay New York co., was the guest of Mr. and Mrs. John Ridenour, of the city 11; she rejoined the co. 12 at Johnstown, Pa.

ALTOONA.—ELEVENTH AVENUE OPERA HOUSE (I. C. Mishler, mgr.): May Hillman co. 12-17. Plays: The Children of Satan, Flood Tide, Panchon, the Cricket; The Bells, On the Frontier, and The Little Duchess; pleased good houses. Van Dyke and Eaton Stock co. 19-24.——MISHLER (I. C. Mishler, mgr.): The Real Widow Brown 10; good business. Rufus Rastus 12; big house. In Gay New York 13; capacity. Under Southern Skies 14; big receipts. How Baxter Butted In 15; large attendance. Haverly's Minstrels 16; crowded house. Blanche Walsh 17. Billy Kersands 19. The Heart of Chicago 20. Uncle Josh Simpkins 21. The Beauty Doctor 22, 23. Confessions of a Wife 24.

JOHNSTOWN.—CAMBRIA (H. W. Scherer, mgr.): Mrs. Temple's Telegram 7; fine attraction and business. Happy Hooligan 8; good, to S. R. O. East Lynne, with Jane Dore, 9; good, to fair business. Shepard's pictures 10 pleased good house. In Gay New York, with Dan Mason, 12 pleased big house. Under Southern Skies 13 pleased good business. The Choir Singer 14. Haverly's Mastodon Minstrels 15. How Baxter Butted In 17. Heart of Chicago 19. Billy Kersands' Minstrels 20. Wizard of Oz 21. Joshua Simpkins 22. Confessions of a Wife 23. The Beauty Doctor 24.

WILKES-BARRE.—NESBITT (Harry Brown, mgr.): Mrs. Leffingwell's Boots 9; fair; good business. William Gillette in Clarice 13; good, to fine business. Simple Simon Simple 17. Andrew Mack in The Way to Kenmare 20. Haverly's Minstrels 23.——GRAND (Harry Brown, mgr.): Emma Bunting in repertoire 5-10; good co.; big business. International Stock co. in repertoire; fair co. Plays: Between Love and Duty, For Her Children's Sake, A Homespun Heart, Me and Mother, The Evil Men Do, The Road to Ruin, and In the Shadow of the Cross. A Race for life 26-28.

WASHINGTON.—LYRIC (D. B. Forrest, mgr.): Van Dyke and Eaton co. 5-10 pleased good business entire week. Plays: As Told in the Hills, In the Hands of the Czar, Great Poison Mystery, The Embezzler, Struggle for Gold, Carmen, Dora Thorne, Great Diamond Mystery, Deadwood Dick, East Lynne, and James Boys in Missouri. Sign of the Cross 12; excellent co. to light business. Henrietta Crosman 13; splendid co. to full house. Wizard of Oz 15. In a Woman's Power 17. Confessions of a Wife 19. Girls Will Be Girls 20. Uncle Josh Perkins 22. Donnelly and Hatfield's Minstrels 24.

MEADVILLE.—ACADEMY (E. H. Norris, mgr.): Cornell Stock co. 6-10; good co. and plays; poor business. Plays: Princess of Patches, Southern Romance, Mocha, Belle of Richmond, Boy of the Streets, and A Woman's Sacrifice. My Wife's Family 12; good co. and play; business fair. County Chairman 14; very good co.; made a big hit to good business. Under Southern Skies 15. Mrs. Temple's Telegram 17. Cook-Church Stock co. 19-24. Human Hearts 26. Beauty Doctor 29. Orpheum Stock co. April 2-7.

SUNBURY.—CHESTNUT STREET OPERA HOUSE (James C. Packer, mgr.): Porter J. White in A Fool's Revenge 6 to a large audience. Viola Allen in The Toast of the Town 10 to S. R. O.; banner house of the season. The Matchmaker 15. Hadley's moving pictures 19. Simple Simon Simple 21. Under Southern Skies 28.——ITEM: Ralph Williams and Miss Bowman, of the Viola Allen co., were the guests of Mr. and Mrs. Walter Keiper, of this city.

TARENTUM.—TARECO OPERA HOUSE (T. N. Gummert, mgr.): Rosabelle Leslie Stock co. 5-10 to good business; co. good. Plays: Not Guilty, A Mill Girl's Honor, The Great White Diamond, The Scout's Revenge, The White Caps, East Lynne, and The City of New York. Girls Will Be Girls 13. The Heart of Chicago 15. The Choir Singer 17. Uncle Josh Perkins 20. Human Hearts 27. Cornell Stock co. April 2-6. Donnelly and Hatfield's Minstrels 7.

MAHANOY CITY.—KAIER'S GRAND (J. J. Quirk, mgr.): Kersands' Minstrels 8 canceled. Paula Edwards in Princess Beggar 9 pleased capacity. Daniel Sully in The Matchmaker 10; two good houses; pleased. Bowery Newsgirl 13; fair business; show displeased. Porter J. White 14; two shows; fair business; very good attraction. Foxy Tramp 16 canceled. St. Canicus Minstrels 17 (local); house sold out. Simple Simon Simple 21.

ALLENTOWN.—LYRIC (Mishler and Worman, mgrs.): The Irish Pawnbrokers 8; two good houses; pleased. The Mummy and the Humming Bird 9; fair, good co. Vogel's Minstrels 10; matinee good; night capacity; very satisfactory. Kathryn Purnell co. opened 12 in Sapho, matinee, and The Black Hand, evening, pleasing fair attendance. Just Out of College 19. A Foxy Tramp 20. A Wife's Secret 22. The Sign of the Cross 23. As Told in the Hills 24.

NEW CASTLE.—OPERA HOUSE (Jacob F. Geninger, mgr.): The Darling of the Gods 9; excellent, to packed house. In a Woman's Power 10 pleased topheavy house. Under Southern Skies 12; good co. and house. Hoyt's A Bunch of Keys 13 amused fair house. The Fortune Teller 14; good, to fair house. Mrs. Temple's Telegram 15. Joshua Simpkins 17. The Marriage of Kitty 19.

FRANKLIN.—OPERA HOUSE (M. Reis, lessee; John Mills, mgr.): The Arrival of Kitty 7; good co. and attraction; pleased small audience. My Wife's Family 8 pleased fair business. Neighborly Neighbors 9 failed to please good business. Under Southern Skies 13 pleased large attendance. The County Chairman 15. Girls of the Street 20. Girls Will Be Girls 26.

LATROBE.—SHOWALTER'S (W. A. Showalter, mgr.): Simple Simon Simple 1; excellent, to S. R. O. Neighborly Neighbors (return) 5; fair performance. Under Southern Skies 7 pleased a large audience. Jane Dore in East Lynne 10; fair performance and business. Haverly's Minstrels 13. The Heart of Chicago 17. The Fatal Wedding 19. The Little Duchess 24. The Convict's Daughter 28.

LEWISBURG.—OPERA HOUSE (H. Eyer, Snyker, mgr.): Porter J. White in The Fool's Revenge 9; small appreciative audience. Paula Edwardes Opera co. in The Princess Beggar 10; S. R. O. sign out at 8 o'clock; Miss Edwardes and her stars captivated the most select audience of the season. Hadley's moving pictures 15. Milton and Sargent Aborn will present The Little Duchess 31.

SHARON.—MORGAN GRAND (M. Reis, lessee; G. B. Swartz, bus.-mgr.): Al. Leach in Girls Will Be Girls 8 (return) pleased good business. Haverly's Minstrels 10; fair. Cook-Church co. 12-17 opened in A Game of Hearts to good business. Other plays: An Heiress to Millions, Her Only Crime, The Colleen Bawn, and The Little Avenger. Mamie Fleming co. 19-24.

SHENANDOAH.—NEW O'HARA (M. J. O'Hara, mgr.; G. F. Humble, bus.-mgr.): Vaudeville 7, 8, 12 to good business. The Irish Pawnbrokers 9; fair house. A Foxy Tramp 10; medium sized audience. Daniel Sully in The Matchmaker 13 pleased a good house. The Bowery Newsgirl 14; fair business. Vaudeville 15. The Bell Boy 16.

CARLISLE.—OPERA HOUSE (W. H. Bretz, mgr.): Simple Simon Simple 9 pleased large house. Heart of Ireland 10 failed to appear. Billy Kersands' Minstrels 14; good, to fair audience. The Mummy and the Humming Bird 16. For Her Baby's Sake 17. The Hoolingans in Society 22. Little Egypt (burlesquers) 26.

BRADFORD.—THEATRE (Jay North, mgr.): Henry Dixey in The Man on the Box 7 pleased a fine audience. Rudolph and Adolph 9; fair, to small attendance. Mrs. Temple's Telegram 10 amused two good houses. Fantana 15. Before and After 19. Under Southern Skies 21. Paul Jones 26. Girls Will Be Girls 31.

WILLIAMSPORT.—LYCOMING OPERA HOUSE (L. J. Fisk, mgr.): Viola Allen in The Toast of the Town 9 pleased large audience. Porter J. White in The Fool's Revenge 10 to good business; pleased. The Darling of the Gods 13; excellent co. Simple Simon Simple 15. Daniel Sully 16. Haverly's Minstrels 17.

READING.—GRAND (Nathan Appell, mgr.): A Crown of Thorns 8-10 pleased large houses. The Eye Witness 12-14 pleased large houses.——ACADEMY (John D. Mishler, mgr.): John W. Vogel's Minstrels 9. The Mummy and the Humming Bird 10. The Tenderfoot 12. As Told in the Hills 13. McIntyre and Heath in The Ham Tree 15.

OIL CITY.—VERBECK (G. H. Verbeck, mgr.): Sherlock Holmes 8 failed to please light house. Neighborly Neighbors 10 created fine impression; good business. Under Southern Skies 14; excellent co.; good house. Mrs. Temple's Telegram 16. Orpheum Stock co. 19-24. Jefferson De Angelis 26. Girls Will Be Girls 29. Beauty Doctor 31.

YORK.—OPERA HOUSE (B. C. Pentz, mgr.): A Bell Boy 9 pleased fair business. Moving pictures 10. Simple Simon Simple 12 pleased good house. Irish Pawnbrokers 14; poor co. and business. For Her Baby's Sake 15. Henrietta Crosman 16. The Mummy and the Humming Bird 17. Bennett-Moulton co. 19-24. Nancy Brown 27. Josh Simpkins 29.

HAZLETON.—GRAND (Henry Walser, mgr.): Paula Edwardes in The Princess Beggar 8 pleased S. R. O. American vitagraph pictures drew two fair houses 10. Daniel Sully in The Matchmaker 12 pleased light house. Hadley's moving pictures 14; were appreciated by fair houses. Andrew Mack 16. Simple Simon Simple 19.

DU BOIS.—AVENUE (A. P. Way, mgr.): The Darling of the Gods 7; fine, to packed house. Heart of Chicago 10; fair, to moderate patronage. Mrs. Temple's Telegram 13 delighted a fine audience. Haverly's Minstrels 15. The County Chairman 16. The Real Widow Brown 17. Neighborly Neighbors 19. Under Southern Skies 21.

NORRISTOWN.—GRAND (M. Reis, lessee; C. M. Southwell, mgr.): Deserted at the Altar 9 pleased fair audience. The Bowery Newsgirl 10; fair business. Side Tracked 12; good business; pleased. As Told in the Hills 14; good business and performance. Al. V. Martin's Uncle Tom's Cabin co. 16. John W. Vogel's Minstrels 17. A Wife's Secret 19.

BARNESBORO.—OPERA HOUSE (Fred Morley, mgr.): Peck's Bad Boy 9; good house; pleased. Real Widow Brown 13; fair; pleased. Enterpe Concert co. 14; poor business. Mock Court Trial (local) 16; benefit public school. Heart of Chicago 21. Joshua Simpkins 22. The Fatal Wedding 24.

TITUSVILLE.—OPERA HOUSE (H. Gerson, mgr.): Darling of the Gods 5; excellent, to large and well pleased audience. My Wife's Family 9; fair house; well pleased. Girls Will Be Girls 12; excellent, to good attendance. Mrs. Temple's Telegram 19, week. Herald Square Stock co. in repertoire week 26.

EASTON.—ABLE OPERA HOUSE (William K. Detweller, mgr.): Kathryn Purnell co. 8-10 pleased large audiences. Plays: A Great Temptation, Nobody's Girl, The Midnight Express, and Found in the Rockies. John Vogel's Minstrels 12 pleased big house. The Tenderfoot 13 pleased large audience.

LEBANON.—ACADEMY (J. M. Neeley, lessee; George T. Spang, mgr.): Deserted at the Altar 8 pleased fair house. As Told in the Hills 12; good performance; fair house. The Mummy and the Humming Bird 13; excellent co.; audience well pleased. Simple Simon Simple 14, to capacity; pleased.

PUNXSUTAWNEY.—JEFFERSON (Dr. C. S. Aldrich, lessee; J. E. McGinnis, mgr.): Haverly's Minstrels 7; good, to fair house. Under Southern Skies 12; fair house and attraction. Heart of Chicago 15. Neighborly Neighbors 17. Josh Perkins 19. True S. James in In a Woman's Power 21.

BUTLER.—MAJESTIC (George N. Burckhalter, mgr.): The Darling of the Gods 9; fine, to large house. Big Hearted Jim 9 pleased fair house. Under Southern Skies 10; fair, to good business. Mrs. Temple's Telegram 14. The Choir Singer 16. The County Chairman 17. Myrkle-Harder 19-24.

SCOTTDALE.—GEYER'S OPERA HOUSE (A. Y. Geyer, mgr.): Uncle Josh Perkins 13 pleased large audience. Svengali 15-17. Y. M. C. A. (local) 20. Convict's Daughter 23. The Woman Hater 31. In Louisiana April 4. The Eight Twins 7. The Fatal Wedding 9.

MONONGAHELA.—FIRST NATIONAL OPERA HOUSE (M. B. Willoughby, mgr.): A Russian Slave Feb. 29 to large audience. Y. M. C. A. 1; large and pleased audience. Guy Brothers 2 canceled. In a Woman's Power 5; poor. Uncle Josh Perkins pleased a large house 9. Svengali week of 19.

COLUMBIA.—OPERA HOUSE (John Bissinger, mgr.): The Two Sisters 8 pleased fair business. A Bell Boy 10; good house. Allen May's Triple Alliance Novelty co. 12; satisfied. The Mummy and the Humming Bird 14. Bennett-Moulton co. 15. The Irish Pawnbrokers 16. Metropolitan Burlesquers 17.

VANDERGRIFT.—CASINO (C. F. Fox, mgr.): Under Southern Skies 9 pleased big house. Big Hearted Jim 10; two big houses. In a Woman's Power 13 pleased good house. Choir Singer 15. Uncle Josh Perkins, matinee and night, 17. Fatal Wedding 20.

KANE.—TEMPLE (H. W. Sweely, mgr.): The Darling of the Gods 12; good business; delighted. Neighborly Neighbors 13 pleased. Fantana 17. Before and After 20. Under Southern Skies 22. The Wizard of Oz. Carroll Comedy co. 26, 27, 28, 30. Human Hearts 29.

SHAMOKIN.—G. A. R. OPERA HOUSE (J. F. Quier, mgr.): A Foxy Tramp 9 to fair business. The Irish Pawnbrokers 12; good show to good business. Daniel Sully in The Matchmaker 14 pleased large houses. A Bell Boy 15.

WEST CHESTER.—ASSEMBLY (Davis Beaumont, mgr.): The Two Sisters 9; fair business. Dr. E. D. McDowell 13; large business. Vogel's Minstrels 20. A Foxy Tramp 29. A Crown of Thorns April 4.

LEWISTOWN.—TEMPLE OPERA HOUSE (J. L. McKinney, mgr.): As Told in the Hills 7; good, to S. R. O. Porter J. White in A Fool's Revenge 8; good, to S. R. O.——ITEM: Smith's new Amusement Hall and Skating Rink opened 6.

WARREN.—LIBRARY THEATRE (F. R. Scott, mgr.): Girls Will Be Girls 10; two fair houses; pleased. Mrs. Temple's Telegram 12; splendid, to fair house. The Virginian 13 packed house; pleased. Fantana

record breaking business; satisfactory performances. Plays: The Turn of the Dice, James Boys, An Innocent Sinner, Nell Gwynne, and Men of Jimtown. 21 Plunkard 9 to good business. Buster Brown 12 to S. R. O.; excellent. Mantelli Opera co. 14. Fremont Stock co. 19-24. Crescent Comedy co. (return) 26-28. Isle of Spice 30. Dora Thorne 31.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Mrs. Wiggs 10; S. R. O.; delighted. Under the Ham Tree 11 and matinee; large business; good co. Shepard's moving pictures 13; two big houses; enthusiastic over pictures and singing of Joe Natus. Marie Cahill 14; full house; star and co. scored repeatedly. Mantelli Grand Opera co. 16, 17. Dockstader's Minstrels 19. Buster Brown (return) 23.

GREENVILLE.—GRAND (B. T. Whitmire, mgr.): Barlow and Wilson's Minstrels 9; fair, to good business. Buster Brown 10; excellent, to packed house. Fremont Stock co. week of 12.

TENNESSEE.

CHATTANOOGA.—AUDITORIUM (Chattanooga Amusement Association, mgrs.): Bernhardt in Camille 16.——OPERA HOUSE (Paul R. Albert, mgr.): Sothern and Marlowe in The Taming of the Shrew 7; excellent, to good house. Running for Office 8; fair, to good house. Two Merry Tramps 10 packed two houses; poor attraction. Lew Dockstader's Minstrels 12 delighted two packed houses. 21 Plunkard 13; house and performance fair. The Wizard of Oz 14. Buster Brown 15. The Yankee Consul 16. Harry Beresford 19. Grace George 20. The Mayor of Tokio 21. Billy Van 22. Modjeska 24.

KNOXVILLE.—STAUB'S (Fritz Staub, prop.): Sothern and Marlowe 6 packed the house. Running for Office 7; good business. Lew Dockstader 9; two good houses. 21 Plunkard 12; light house. Buster Brown 14. The Wizard of Oz 15. The Yankee Consul 17.

JACKSON.—MARLOWE (Woerner and Tuchfeld, mgrs.): Sousa and his band 1 delighted large audience. Robin Hood 9 to large business. Eva Tanguay in The Sambo Girl 12; fine performance to fair business.

BRISTOL.—HARMELING OPERA HOUSE (M. L. Fowler, mgr.): Corinne Runkle Stock co. 5-10; co. and business good. Y. E. Alley Musical Comedy co. in Cinderella 15, 16.

COLUMBIA.—GRAND OPERA HOUSE (Ashby Wilkins, mgr.): Lyman Twins 10 pleased a good house. Edna Foy co. 12-17.

TEXAS.

SAN ANTONIO.—GRAND (S. H. Weiss, mgr.): Yankee Consul 7 pleased good business. Maid and the Mummy 8; good co. and business. Modjeska 9; excellent co. and business. American Tramp 10; fair co.; good business. Girl from Mars 11, 12. The Old Homestead 14. Kubelik 15. Heir to the Hoorah 18. James O'Neill in Monte Cristo 23, 24. What Women Will Do 25. Buster Brown 26, 27. Ellery's Band 28-31.——BEETHOVEN HALL: Bernhardt 29.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, mgrs.): My Friend from Arkansas 5; fair, to light business. The Heir to the Hoorah 7; best of the season. Old Homestead 8; deserved better house. What Women Will Do 10; only fair, to paying business. Eugene V. Debbs 16. Girl from Mars 26. Shadows of Sin 27.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Harry Beresford in The Woman Hater 5 (Treasurer Earl Walker's benefit); big business. The Yankee Consul 6; big business. Modjeska 8; two good houses. The Maid and the Mummy 9 pleased large attendance.——ITEM: Harry Beresford was made an Elk 4.

HOUSTON.—THEATRE (M. C. Michael, mgr.): Harry Beresford in The Woman Hater 6; satisfaction to capacity. The Maid and the Mummy 7; fair house. The Yankee Consul 8; S. R. O. Madame Modjeska in Macbeth and Mary Stuart 10. The Heir to thhe Hoorah 12. Kubelik 14. Buster Brown 16, 17.

GAINESVILLE.—BROWN'S OPERA HOUSE (Paul Gallia, lessee and mgr.): Beatrice of Old Virginia 5. Honolulu Minstrels 9 pleased good house. My Friend from Arkansas, matinee and night, 10; fair audiences; average. Beggar Prince Opera co. 12-14.

FORT WORTH.—GREENWALL'S OPERA HOUSE (Phil Greenwall, mgr.): Modjeska in Macbeth 6 to full house; pleased. Brown's in Town 10; two fair houses; pleased.——ITEM: The Old Homestead, billed 5, owing to a railroad wreck was delayed and had to cancel.

DALLAS.—THEATRE (George Anzy, mgr.): Modjeska in Mary Stuart 5; small audience; pleased. The Old Homestead 10 to excellent business. Kubelik 13. The Heir to the Hoorah 14, 15. The Maid and the Mummy 16, 17.——ITEM: Bernhardt is booked at Cycle Park Summer Theatre for March 26.

PALESTINE.—TEMPLE OPERA HOUSE (W. E. Swift, mgr.): Buster Brown 6 pleased crowded house. Wills Comedy co. 8-10; good houses; pleased. Plays: In Atlantic City, Two Old Cronies, Funny Folks, Sweet Sixteen.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): Harry Beresford Feb. 28 to fair business; pleased. Brown's in Town 6 to light house. Maid and the Mummy 13.

CORSICANA.—MERCHANTS OPERA HOUSE (James M. Drake, lessee; L. Jones, mgr.): A. and M. College Glee Club to small house 7. Brown's in Town 13.

CLEBURNE.—BROWN'S OPERA HOUSE (J. C. Brown, mgr.): Broadbridge Stock co. 5-7; good co. and houses. Professor Raymond (hypnotist) 8-10; good, to fair houses.

DENISON.—OPERA HOUSE (J. H. Gardner, mgr.): My Friend from Arkansas 7; poor business and co. Raymond, the Hypnotist, 12-17.

SHERMAN.—OPERA HOUSE (M. Sarazan, mgr.): The Old Homestead 6 to fair business; pleased. My Friend from Arkansas 8; small house.

MARLIN.—ALINGTON OPERA HOUSE (J. G. Oltorf, mgr.): The Maid and the Mummy 12; good, to S. R. O. Buster Brown April 4.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): Brown's in Town 9; splendid.

UTAH.

PARK CITY.—DEWEY (P. J. McLaughlin, mgr.): A Soldier of the Empire 7 pleased good business. Kempton Stock co. 12-14. Moonshiner's Daughter 26. Laura Frankenfeld 29, 30.

VERMONT.

BARRE.—OPERA HOUSE (Fox and Eaton, mgrs.; John E. Hoban, res. mgr.): Colonial Stock co. 5-10. Plays: A Celebrated Case, The Secret Marriage, The Bells, For the Love of a Brother, Dr. Jekyll and Mr. Hyde, The Octoroon, The Power of the Church, and In Virginia. Rollo Lloyd, the leading man, proved to be one of the best actors ever seen here in popular priced attractions. Howe's moving pictures 12 to S. R. O. Harry Horton in Eben Holden 15.

BURLINGTON.—THE STRONG (Whalen Brothers, owners. Clyde Hilton, treasurer): William Collier in On the Quiet 9; S. R. O.; pleased. The Marriage of Kitty 10; good business; leading woman ill; part taken by understudy. Little Johnny Jones 12; fair, to large house. Colonial Stock co. 13-17, doing good business and pleasing. Prescelle (hypnotist) 19. Mrs. Leffingwell's Boots 23.

RUTLAND.—OPERA HOUSE (Boyle and Brehmer, lessees): Eben Holden 10; large business. Bennett-Moulton co. week 12; capacity. Plays: Daughter of the People, Lyndon Bank Robbery, Dora Thorne, and Wedded, But No Wife. La Rue's Minstrels 15 to good business.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. R. Waugh, mgr.): Eben Holden 12; excellent, to good business. Howe's moving pictures 13 pleased good house. Reuben Glue 17. The Colonial Stock co. 19-24.

BRATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): Marriage of Kitty 8; excellent.

VIRGINIA.

RICHMOND.—ACADEMY (Charles I. McKee, mgr.): Adelaide Thurston in The Triumph of Betty 7 to good house. Marie Cahill in Molly Moonshine 8; excellent, to good business. Madame Mantelli Opera co. in Il Trovatore 9 pleased light house. Wilton Lackaye in The Pit 10; splendid performance to big business. McIntyre and Heath in The Ham Tree 12 pleased good house; co. very good. The Little Duchess 13; performance and business only fair. Mildred Holland in The Lily and the Prince 20.——BIJOU (Charles I. McKee, mgr.): Mary Marble in Nancy Brown 12-17 pleasing big business; co. good. George Sidney in Busy Izzy's Vacation 19-24.

NORFOLK.—ACADEMY (Otto Wells, mgr.): Prince of Pilsen 8; excellent, to good house. Wilton Lackaye in The Pit 9 pleased large audience. The Little Duchess 10; good, to fair business. Madame Mantelli 12 pleased two big houses. The Ham Tree 13; excellent, to good business. Mildred Holland in The Lily and the Prince 17. Mrs. Wiggs 19, 20.——RANBY (L. Joe Le Faucher, mgr.): George Sidney in Busy Izzy 12-17; excellent, to good business. Mary Marble in Nancy Brown 19-24.

ROANOKE.—ACADEMY (Harry Bernstein, mgr.): Adelaide Thurston in The Triumph of Betty 9; excellent, to good business. Romeo and Juliet 10; fair. Dan Ryan Stock co. week of 12; excellent, to fair business. Daniel Ryan Stock co. 14-17. Plays: A Royal Lover, Hamlet, Three Musketeers, Virginius, The Fatal Wedding, The Bells, Isle of Spice (return) 22.

LYNCHBURG.—ACADEMY (Corbin Shields, mgr.): Lew Dockstader's Minstrels 6; best of the season; business good. Wilton Lackaye in The Pit 7. Adelaide Thurston in The Triumph of Betty 8; good house; pleased. Marie Cahill in Molly Moonshine 9 pleased capacity. Dora Thorne 10 pleased small audience. Hoyt's Stock co. 12-16 canceled. Mrs. Wiggs 17.

STAUNTON.—BEVERLEY (Barkman and Sholtz, mgrs.): Adelaide Thurston 12 to large and enthusiastic audience. The Little Duchess 15. Isle of Spice 21. Mummy and the Humming Bird 22. Henrietta Crosman 27. Vogel's Minstrels 31.

WINCHESTER.—AUDITORIUM (F. H. Hable, mgr.): In Louisiana 8; fair co. and business. A Convict's Daughter 15. Garside Stock co. 22-24. Vogel's Minstrels 28. Bell Boy April 2.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): The Convict's Daughter 10; small house; satisfied. Dora Thorne 12; small house; well pleased.

WASHINGTON.

NORTH YAKIMA.—THEATRE (Fred S. Schafer, mgr.): Nance O'Neil in The Fires of St. John Feb. 27; fine, to good business. West's Minstrels 5; very good; fair business. Under Two Flags (local) 7; good co. and business. 'Way Down East 13. Miss New York, Jr., 15. Other People's Money 19. Paul Gilmore 21. Thoroughbred Tramp 26. Cherry Blossoms 29. Ollie Mack 30.

TACOMA.—THEATRE (C. H. Herald, mgr.): West's Minstrels 4; good house; good minstrelsy. Little Johnny Jones 8. Stock co. 9, 10 and matinee.——SAVOY: Putting on good plays by splendid stock co.——STAR: What Happened to Jones and In Indiana week 4-10.——GRAND (Dean B. Worley, mgr.): Vaudeville at a slight advance in seats did not lessen attendance.

EVERETT.—THEATRE (Harry R. Willis, mgr.): Pauline Hall Opera co. 2 pleased small house. 'Way Down East 5; good, to big house. Laura Frankenfield in Her Double Life 8.——CENTRAL (Harry R. Willis, mgr.): The Buchanan co. in repertoire 7-10.——ITEM: Miss Hall's work was good.

COLFAX.—RIDGEWAY (Lennox and Larkins, mgrs.): Maximillian Deck, violinist, 7; small audience; pleased. West's Minstrels 8; good, to big business. 'Way Down East 17. Alberta Gallatin 21. Ollie Mack April 5.

WEST VIRGINIA.

PARKERSBURG.—CAMDEN (L. M. Lochs, mgr.): A Message from Mars 7 pleased fair house. Hoity Toity 8; fair; poor house. Wizard of Oz 13; good, to small house. The Parting of the Ways 17. Florence Davis in The Player Maid 22. Henrietta Crosman 29. Babes in Toyland 30.——AUDITORIUM (W. R. Kemery, mgr.): Himmelein's Stock co. 5-10; good, to fair business. Guy Stock co. 12-17 (except 16); good co. and business. Plays first half of week: A Romance of the South, 'Way Out West, The Power of the Church, and My Jim. Mrs. Fiske in Leah Kleschna 16. Week 22-27, dark.

HUNTINGTON.—THEATRE (C. C. Beeber, owner and mgr.): Elks' Minstrels 5 (local) pleased topheavy business. Dora Thorne 6; ordinary, to fair business. Howe's moving pictures 7; good business; pleased. The Clay Baker 9; excellent, to fair business. Mildred Holland 12. Isle of Spice 15. His Highness the Bey 17. A Texas Sweetheart 20. Florence Davis in The Player Maid 21. Robin Hood 24. Babes in Toyland 28. Tim Murphy 31 canceled because of illness.——ITEM: Hoyt Comedy co. closed a week's engagement here 3, disbanded 4.

WHEELING.—COURT (E. B. Fransheim, mgr.): Sign of the Cross 8, 9; fair business. Girls Will Be Girls 17. Pink Hussars 24. Florence Davis 27. Harry Beresford 30. Henrietta Crosman 31.——GRAND (Charles A. Feinler, mgr.): The Beauty Doctor 8-10; S. R. O. every performance. Sweet Clover 12-14; good business. In Gay New York 15-17. Big Hearted Jim 19-21. Choir Singer 22-24.——BIJOU (H. W. Rogers, mgr.): Vaudeville continued to S. R. O.

CHARLESTON.—BURLEW OPERA HOUSE (N. S. Burlew, owner and mgr.): Wilton Lackaye in The Pit 6; excellent business and performance. Dora Thorne 7; good business. Wizard of Oz 10; excellent business. Mildred Holland in The Lily and the Prince 13; fair business. Adelaide Thurston in The Triumph of Betty 14. Little Duchess 17. Isle of Spice 19. Texas Sweetheart 22. Robin Hood 26. Babes in Toyland 29.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Under Southern Skies Feb. 21 pleased good business. The Great Lafayette 1; good, to capacity. The Beauty Doctor 7; good performance; fair business. Adelaide Thurston 13. E. J. Erwood Stock co. week 19-24. Vogel's Minstrels April 24.

WELLSBURG.—BARTH'S OPERA HOUSE (W. F. Barth, mgr.): Erwood Stock co. opened week 12 to good business in Down by the Sea. Other plays: Derby Winner, Dr. Jekyll and Mr. Hyde, Sunset Mines, Under Two Flags, Country Kid, Human Hearts 23. Porter J. White's Faust 27.

FAIRMONT.—GRAND (J. E. Powell, mgr.): Texas Sweethearts 13 appeared to please a fair house. The Beauty Doctor (return) 15. The Little Duchess 20. Girls Will Be Girls 21. Florence Davis in The Player Maid 28. Robin Hood 28.

WISCONSIN.

SHEBOYGAN.—OPERA HOUSE (W. H. Stoddard, mgr.): Louis James in Virginius 7 to large and select audience; gave fine satisfaction. Buster Brown 11. Sousa's Band 13, matinee; house sold out. Roselle Knott in When Knighthood Was in Flower 20.——UNIQUE FAMILY (Ed P. Kline, mgr.): Continuous vaudeville week of 12. The Renos, Frank Comer, Tally-Ho Duo, Maude De Page, Sheck Brothers, and moving pictures.

FOND DU LAC.—HENRY BOYLE THEATRE (P. B. Haber, mgr.): Buster Brown 9 satisfied large business; Master Rice as Buster and Arthur Hill as Tige deserve special mention. The Jeffersons in The Rivals 14. Isabell Carghill Beecher lecture, auspices of the K. of C., 22. Stetson's U. T. C. 23. Durno, the Magician, auspices of Y. M. C. A., 24. The Little Gray Lady 27.

BELOIT.—OPERA HOUSE (R. H. Wilson, mgr.): Frank Daniels' Players 8-10 in Caught in the Web and Foxy Grandpa; poor, to small houses. Ben Greet Players 12 (auspices of Beloit College) gave Twelfth Night before a large and pleased audience. The Jeffersons in The Rivals 15. Maude Ballington Booth 16.

MADISON.—FULLER OPERA HOUSE (Edward M. Fuller, mgr.): Sweet Kitty Bellairs 7 pleased a large audience. Buster Brown 8 pleased a good house. Louis James in Merchant of Venice 9; fine house; pleased. Checkers 10, with Hans Robert in the title-role; a success. Pabst Theatre co. 13. The Rivals 17.

JANESVILLE.—MYERS' GRAND (Peter L. Myers, mgr.): Dr. Jekyll and Mr. Hyde 9; fair business. Howard Stock co. 19-24, except 23. Margaret Anglin in Zira 23; best here this season. Digby Bell in The Education of Mr. Pipp 27. It's Up to You, John Henry, 30.

OSHKOSH.—GRAND (J. E. Williams, mgr.): Louis James 8; excellent; Shylock to a good house. Buster Brown 10; house crowded and performance good. Sousa and his band 13. White Stock co. balance of week.

WAUSAU.—GRAND (C. S. Cone, pron.): Reuter Concert 12 pleased crowded house. Buster Brown 14. To Die at Dawn 17. Study in Scarlet 18. Durno, magician, 20. Y. M. C. A. (lecture) 21. Roselle Knott 23. Education of Mr. Pipp 25.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): His Honor the Mayor 10 to good house; pleased. The Governor's Pardon 11; big business; pleased.——BIJOU (F. J. O'Brien, mgr.): Vaudeville all the week to good business.

EAU CLAIRE.—GRAND (C. D. Moon, mgr.): Nat M. Wills in Duke of Duluth 6; good; light business. Babes in Toyland 10 pleased fair house.

APPLETON.—THEATRE (J. A. Hawes, sec'y): The Jeffersons in The Rivals 13. Sousa's Band 14. When Knighthood Was in Flower 21. U. T. C. 30.

OCONTO.—TURNER OPERA HOUSE (F. A. Urwan, mgr.): Prince Otto 8; excellent. Return 12-14 in Richelieu, Hamlet, and Quo Vadis.

LA CROSSE.—THEATRE (Gaze and Wohlhuter, mgrs.): Buster Brown 8; good business. Checkers 13 pleased a large audience.

ASHLAND.—GRAND (A. D. Kuhn, mgr.): Swiss Entertainers 12-14.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stahle, lessee and mgr.): Alberta Gallatin in Cousin Kate 6 pleased good business. The Girl from Sweden 10; poor co. and business. Local 16. Hooligan in New York 17. West's Minstrels 24. The County Chairman 26.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Cousin Kate 6; excellent, to good business. On the Frontier 14. St. Patrick's Eve 16. Hawkins' Ideals 22-24. Ethel Tucker 29-31.

CANADA.

ST. THOMAS, ONT.—NEW GRAND (D. McIntyre, mgr.): Over Niagara Falls 6; full house; satisfied; Dell Henderson, an old local boy in the lead, was well received. Al. H. Wilson in The German Gypsy 9 to large and well pleased audience. Her Only Sin 13. Jessie McLachlin Concert co. 16. Sophie Brandt Opera co. in A Madcap Princess 15.——BENNETT'S (Marcus and Raun, lessees and mgrs.): First-class vaudeville co. 5, including Al. Canton, Gladden E. James, Rado and Bertram, Casey and Craney, Charlotte Ravenscroft, and Seymour's dogs.

CHATHAM, ONT.—GRAND (F. H. Brisco, mgr.): Jane Corcoran in Pretty Peggy 5 to good business. Over Niagara Falls 7 pleased large house. Al. H. Wilson 10 in The German Gypsy pleased good business. Julia Gray in Her Only Sin 12; fine, to good house. Madcap Princess 16. Ruthven MacDonald Concert co. 19. I. O. U. (Colbin Dill) 20. Under Southern Skies 22. Fabio Romanio April 4. Black Patti's Troubadours 9.

KINGSTON, ONT.—GRAND (D. P. Branigan, mgr.): Digby Bell in The Education of Mr. Pipp 7; large and pleased audience. Little Johnny Jones 8; fair house. The Summer's Stock co. week 12-17, opened in Master and Man. Other plays: Why Women Divorce, For Her Child's Sake, The Spendthrift, Leah, the Forsaken; Was She Guilty, Irish concerts (local) 19, 20. Fabio Romanio 23, and Jane Corcoran in Pretty Peggy 27.

LONDON, ONT.—GRAND (John E. Turton, mgr.): Al. H. Wilson in The German Gypsy 8; good performance to fair business. Shadows of a Great City 9 pleased a big house. Digby Bell in The Education of Mr. Pipp 10 gave thorough satisfaction to two fair audiences. Sophie Brandt in A Madcap Princess 14; average business; the performance on the whole was not up to expectations. Kolb and Dill in I. O. U. 16. Julia Gray in Her Only Sin 17.

ST. JOHN, N. B.—OPERA HOUSE (A. O. Skinner, mgr.): Ellis Stock co. closed its engagement with Sherlock Holmes 8-10; business and performances both excellent. Father Matthew Association (local) will present 16 a new play, Coom Na Goppel, from the pen of Judge John L. Carleton, for many years the Mirror correspondent in this city. Myrkle-Harder co. (Eastern) 19.——YORK (R. J. Armstrong, mgr.): Spencer's Star Entertainment Course 12; good house.

ST. CATHARINES, ONT.—GRAND (C. H. Wilson, mgr.): Jane Corcoran in Pretty Peggy 9 delighted good business; capable co. Shadows of a Great City 10; good co. and business. Sophie Brandt in The Madcap Princess 12; splendid, to good sized audience. Under Southern Skies 15. Kolb and Dill in I. O. U. 17. Her Only Sin 22.

QUEBEC, QUE.—AUDITORIUM (F. X. Korman, mgr.): Gerardy, 'cellist, 5 drew a fair house. French Stock co. 6-10; good patronage. The Marriage of Kitty 12, 13; two good houses pleased. French Stock co. 14-16. St. Patrick's Society Concert 17. Farland, banjoist, 19.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Pyne, mgr.): Charles Grapewin and Anna Chance in It's Up to You, John Henry, 2 pleased good house. Over Niagara Falls 5. Her Only Sin 14; fair, to light houses. Under Southern Skies 20.

BRANTFORD, ONT.—STRATFORD'S OPERA HOUSE (H. C. Johnson, mgr.): Pretty Peggy 8. Jane Corcoran as Pretty Peggy, pleased a well filled house. Her Only Sin 15. Under Southern Skies 19.

WINNIPEG, MAN.—THEATRE (C. C. Lindsay, mgr.): Henry W. Savage's English Grand Opera co. 5-7; good, to large houses. Local 8. Local 9. Dark 10. Nance O'Neil 12-14. Woodland 15-17.

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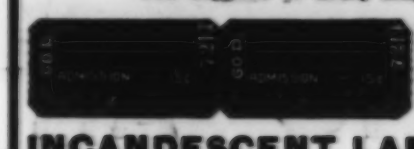

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